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AND SINGING-CLASS CIRCULAR.

JUNE 1, 1918.

ENGLISH SONG AND 'ON WENLOCK EDGE'

BY EDWIN EVANS.

Nearly a quarter of a century ago A. E. Housman wrote 'A Shropshire Lad,' a collection of sixty-three poems in which the truly lyrical qualities of the English language are reflected as they have seldom been, if ever, in our time. Within the same number of years, or less, from their publication, the poems of Verlaine, in which the essential lyrical qualities of the French language have the same prominence, had supplied the foundation of a veritable library of French song which threatens in course of time to become as formidable as that which owes its existence to the poetry of Heinrich Heine. There is as yet no such accumulation of songs from 'A Shropshire Lad,' whose musical qualities our composers have been slow to discern. It is only within the last three or four years that settings of these poems have been at all numerous, and it will be many more years before we can claim to have done for this poet what French musicians have done for Verlaine, or German musicians for Heine. Yet our productivity in the domain of song is prodigious. It is only the nature of that productivity which has stood in the way.

A lyrical poem presents many aspects to the composer. Except in such cases where the sentiment itself has created the form, the latter belongs in reality to its more external features. Leaving these on one side, its qualities may be classified in three groups:

- (i.) Musical—for it is essential from the poetical as well as from the more narrowly musical point of view that a song should sing. This involves not only questions of rhythmic lilt, but also the actual phonetic quality of the language used. For instance, in Housman's poems the phonetic flavour, if one may use the word, is largely derived from the overwhelming predominance of words of genuine English derivation which, quite apart from their meaning, have an æsthetic effect upon the ear essentially different from that of a succession of syllables which have a physical affinity with the Romance languages. A musician who ignores this is one who has visualised only half the problem with which the poet confronts him.
- (ii.) Sentimental—for the nature of the lyrical poem is that of a sentiment caught, as it were, upon the wing, and defined so far as words permit. Music, being the language which begins where the power of words is exhausted, has to translate the sentiment into its own medium, not forgetting that it has to deal with a sentiment that is determined by the poet, and therefore no longer in the state of fluidity in which the latter caught and recorded it.
- (iii.) Finally, rhetorical—for though it is not the province of lyrical poetry to narrate, its medium of words inevitably conveys a rhetorical meaning which, in extreme cases, becomes anecdotal.

Now the trouble with recent English song is that it seizes almost exclusively upon two of those several

features, and these the most obvious and superficial. Either it is content to deal with the form and reproduce the external shape of the poem by the means of a melodic line which corresponds more or less—and often less—to the accents of the verse, supported by an accompaniment that may, or may not be, appropriate to the poem. Concessions to the vanity of vocalists are thrown in regardless of æsthetic considerations, and thus we have penultimate high notes which do not coincide with the poetic climax, if there is one, and are quite frequently allotted to the least significant of the words. That is of course sheer barbarism. Or in the alternative the anecdote, which is the merest pretext to the poem, is dragged forward and illustrated with the conventional devices which usage has provided to heighten dramatic effect. In the good old days of travelling melodrama, the manager was wont to instruct the unfortunate musical director to produce 'hurry music' when the villain perpetrated his crimes. This type of song belongs to the same category of musical production. It is in no way lyrical, but bears the same relation to music as the 'story-picture' does to painting.

So long as the general idea of what constitutes a song is based on either of these two equally puerile notions, we shall have no great achievement fit to be compared with those of our neighbours. Fortunately, however, the belief has ceased to be universally held, though it is still that of the majority. There is a growing minority which has become sceptical of the value of even the best of these songs—for some of them happen to be quite creditable productions from a narrowly musical point of view, which does not concern itself with principles of æsthetic. It is this critical minority that has hailed with so much delight Vaughan Williams's song-cycle, 'On Wenlock Edge,' which consists of settings of six poems selected from 'A Shropshire Lad.' Minorities, however critical, and however 'superior' their adherents, are not inevitably right, but it is only in the world of politics, where conclusions are arrived at by the counting of noses, that they are always wrong. This particular minority, which appears to have arrived at its opinion by instinct rather than by logic, happens to be right. This does not necessarily imply that 'On Wenlock Edge' is a flawless masterpiece. Did such a thing exist as a human achievement in which there were no faults, it would be a most inhuman thing to live with, and it would certainly not inspire such affection as that in which Vaughan Williams's song-cycle is held. But the instinct is right, for the qualities revealed in this work are a marked advance upon those of any similar composition that has come before the public, and even its faults are lovable, inasmuch as they derive either from some personal mannerism, such as one learns to value in a friend, or from an effort, in itself laudable, that has not quite reached its goal. An experienced critic, like an experienced advocate, can, if called upon to do so, prepare a plausible case for or against the prisoner at the bar; but fortunately, whatever may be the case in the future, the professional position of the critic is not at present that of the advocate, and the rôle of *advocatus diaboli* is not sufficiently attractive to induce one to build up a case upon such evidence.

The great thing about 'On Wenlock Edge' is that though the composer has given every attention to external shape, and rather more attention than was altogether desirable to anecdote, he has not stopped there, but proceeded far beyond in the direction of realising the inner qualities of the poems. In doing so he is a pioneer in English music—not a solitary one, but one of a very small band. He has therefore been confronted with the difficulties that beset the

pioneer, but he has overcome most of them, and where he has not done so, his experience stands as a landmark for the guidance of others.

In the first place he has realised to a greater degree than any composer of his generation the phonetic values of his text. Whether this is to be attributed to his association with folk-song and the so-called English idiom is a debatable point. Mr. Ernest Newman rejects it utterly, but like the boy in the fable he has cried 'Wolf' too often. Hugo Wolf was admittedly one of the greatest of all song-writers, but to hold him up as an example to English composers is to betray a lack of aural sensitiveness, however acute the same ear may be in other directions. One needs only to have heard an English boy recite

'The boy stood on the burning deck'

and a German boy

'Er stand auf seines Daches Zinnen'

to realise how different is the material that has to be accommodated. Note that the English line has a dramatic content which the German line has not, for it is a more dramatic thing to stand upon a burning deck than upon a sumptuous Eastern terrace, but not even the feminine ending can relieve the German line of its phonetic crudity and arrogance. The English poet is content to state, though he has a dramatic statement to make. The German poet, who has, at this point, only circumstantial things to say, is compelled by his language to emphasize them with sounds which would be useful, phonetically, in the description of an encounter with wild beasts. I doubt very much whether even Mr. Ernest Newman would care to have these two lines set to the same musical idiom, unless, of course, he argued as an advocate. Vaughan Williams uses an idiom that mates with the English sounds with no more jars than are incidental to the best-assorted matches. To pick out one of these jarring moments in order to question the felicity of the match is akin to questioning the happiness of a marriage because man and wife do not always agree at every point. It is at least a plausible suggestion that, as the idiom of English folk-song was fashioned either at a time or in a society which made a sparing use of words of Romance derivation, it is likely to be the most effective vehicle for verse in which genuine English words predominate. There is no dogma possible in this matter, and it is well that there should be none, for dogma is obstructive, but there is such inherent probability that it would take unassailable evidence to upset it, and such evidence has not been adduced. It is possible that an even closer result might be obtained by purely mechanical devices, such as, for instance, exaggerating the brevity of an accented short syllable, as is commonly done in English speech, but it is doubtful whether such carpentering does not do more harm than good. In any case, such details do not affect the main argument, which is that the vocal line in these songs heightens the phonetic values of the verse immeasurably more often than is common in modern English song, and seldom, if ever, lowers them.

As for the sentiment, it varies, of course, from one poem to the next. But there are pervading characteristics, notably a certain ingenuousness that is in harmony with our national character, and a melancholy, devoid of weakness, such as one can associate with a climate which, though conducive to depression, has helped to mould a robust race by developing its powers of resistance. There is, in fact, something paradoxical, and not to be found elsewhere, in our ability to use the grayest of tints without making them an expression of weakness. The ingenuousness referred

to has served us well with friends who were sympathetic enough to believe in the altruism which is its source, but it has notoriously served us ill when dealing with Near-Eastern politics, air reprisals, and Bolshevism. It is often misunderstood. Abroad it has given rise to the tradition that we are a nation of hypocrites, so difficult did it prove to believe that such ingenuousness could be sincere. At home it often leads, as at present, to confusion between well-intentioned humanitarianism and the sinister influences which pervert it to ignoble ends. It has been flagrantly exploited, time and again, by our enemies, but it is in itself the most lovable of our qualities, and, in fact, the source of most of the others. It is the quality most admired by those foreigners who really understand us, but no foreigner could express it. The critical realism of the Latins, and the crocodile sentiment of the Germans, stand equally in the way. It takes an Englishman to express it without either the excessive, hollow sentimentality of the German or the latent scepticism of the Latin. That is where Vaughan Williams has been most successful. The musical sentiment of 'On Wenlock Edge' is as sincere and as unsophisticated as that of the poems themselves. Nowhere is it marred by the self-indulgence of excess, and nowhere does it show signs of being studied or self-conscious. It is fresh and spontaneous and therefore convincing. Wherein it resides is a psychological rather than a technical question, and it would be a sin to dissect it. It expresses, as it were, in the colouring of his own climate, the clean faith of the healthy young Englishman.

The rhetorical aspect of this song-cycle is more open to discussion, and Mr. Ernest Newman is entitled to have several points conceded to him if he chooses to press them. The tradition of the story-picture has once or twice proved a little too strong for the composer, which is not to be wondered at, for the tendency to anecdote which has been so pronounced in the whole of our art will need a lot of eradication. Though the lyrical feeling is never absent, there are passages that are too declamatory to be quite consistent with it. When, however, one compares the few things of this kind which Vaughan Williams has done with the many he might have done, one soon realises how far he has progressed along the true lyrical path. There are several places where he could have obtained a cheap dramatic effect, and some where other composers, in setting the same lines, were unable to withstand the temptation. Some have even achieved popularity by such means, and the circumstance enhances the merit of Vaughan Williams's reticence. Mr. Newman writes: 'In "Bredon Hill" the main effect comes from the persistent imitation (and very well done it is) of the bells in the accompaniment; the vocal part is without poignancy. The frame is bigger than the picture; the background is more important than the foreground.' That is true of some settings of this song, but in that of Vaughan Williams exactly the contrary is the case. Instead of realistic chiming, we have a background of the blurred sonority of bells that remains unobtrusive for the greater part of the song and a vocal line which is not only purely lyrical, but derives great poignancy from its very simplicity. Had the composer lapsed here for even a bar into an operatic or declamatory style, the reproach might have been justified, but he has not. In performance too much is made sometimes of the background, but for that he is in no way to blame. In 'Is my team ploughing?' the sharp differentiation between the two characters of the dialogue is in itself dramatic rather than lyrical, but it is difficult to see how that could be avoided. The difference once established, both parts are treated

lyrically, though that allotted to the mortal voice is less irreproachable in this respect than that given to the departed spirit. This arises from the differentiation itself, which was bound to make the former move rhetorically on a lower plane by comparison. Mr. Ernest Newman confesses that he is 'not thrilled' by any existing settings of 'A Shropshire Lad,' including these. There is so much fine music that has failed to thrill him! He is not thrilled by Moussorgsky; he is not thrilled by Debussy. The scintillating *esprit* of Ravel finds him unresponsive. When one recalls some of the music that has thrilled him in the past, is it not reasonable to suggest that the explanation is to be sought in analysis, not only of the works, where he is seeking it, but concurrently of himself and of his own predispositions?

In comparison with the points raised here of idiom and sentiment, where Vaughan Williams has been eminently successful, and of rhetoric, where he has at least avoided failure, those arising out of mere technique are aesthetically of much less importance. Except in so far as it helps his idiom, his use of the modes is irrelevant to æsthetic considerations. Even from a technical point of view, there is much more significance in his structural—or rather textural, if one may coin the word—affinities with the older polyphony, than lies in his melodic reversion to certain forms of modal scales. They are, for instance, of immeasurably greater importance than the tonal progression in the second verse of 'Oh, when I was in love with you.' One feels then beneath the surface of all his work, and they are the source of its robustness. There are moments when one has a real consciousness of a direct derivation from the *charpente* of the 16th century, with which so many modern composers have lost touch. He moves harmonically with an ease which is a direct refutation of those who imagine that the principles of musical architecture, rightly understood, can be a hindrance to modern expression.

In its more external details, 'On Wenlock Edge' is of great interest because it was one of the first works composed after the composer's Paris studies, of which there is a distinct trace in the accompaniment to 'Bredon Hill,' and in its relationship to Maurice Ravel's 'La vallée des cloches'—a relationship, again, which is purely external, but obvious enough to disquiet those who concern themselves mainly with externals.

The mention of Vaughan Williams's studies in Paris provides the occasion for a personal reminiscence. Like many another English composer who has gone through the academic mill, he had made the discovery that his training had left him inarticulate at the very time when he was ripe for self-expression. He had something to say and was tongue-tied. As the French composers, whatever they had to say, seemed to have little difficulty in expressing themselves, he thought he might learn from them, and we had a conversation on the subject as the outcome of which I gave him a letter of introduction to M. Vincent d'Indy, whose immense knowledge I thought would yield him what he sought. I was aware of the musical ultramontanism that M. d'Indy's teaching seems to induce in some of his younger pupils, in whom, as often happens, it transcends that of the master himself, but Vaughan Williams was then too far advanced to run any risk of yielding to its blandishments. I also introduced him personally to M. M.-D. Calvocoressi, who happened to be in London at the time. Musical Paris was then split into two opposed camps. M. Calvocoressi, who was I believe the author of the designations 'École sensorielle' and 'École cérébrale,' was the literary protagonist of the former,

in which he included Maurice Ravel (who, to say the least, is not devoid of cerebrality), and M. d'Indy was the most prominent figure in the latter. There is a story in circulation to the effect that, with true missionary fervour, M. Calvocoressi waited at the station and kidnapped on his arrival the young aspirant to knowledge, who only recovered consciousness when receiving musical first aid from Maurice Ravel. That story, Vaughan Williams assures me, is entirely apocryphal. More's the pity, for it is a good one. As a matter of fact, although for many years an admirer of M. Ravel as a composer, I was not then aware that he also imparted guidance, and still less that he was the brilliant teacher whose results can now be seen in Maurice Delage and others of his pupils, including Vaughan Williams himself, in whom it is a clear refutation of the common belief that a strong creative individuality cannot teach without impairing the individuality of his pupils. My own belief is that, on the contrary, it denotes a weak individuality in the teacher when the pupils are pressed into a mould, as happens in a stagnant musical community. There were no such dangers among the powerful cross-currents whose very opposition was helping to quicken and consolidate the development of French music, but, kidnapped or not, Vaughan Williams went to Maurice Ravel and the letter to Vincent d'Indy was never presented. In the end he acquired not only the greater fluency but the clarity that was no less indispensable to adequate expression. Despite the background of 'Bredon Hill,' that, and that only, constitutes the direct influence Maurice Ravel has had upon him.

To return to 'On Wenlock Edge,' I have detailed some of its qualities, but reserved its beauty for the last. It is beauty of a special kind—not the formal beauty of the schools, nor that, less definite, which derives from modern subtlety of expression, but a kind of plastic quality that is wonderfully human even in its imperfections—the beauty that, instead of depending on perfect features, would be made insipid by them. There is in modern music much that makes its emotional appeal more directly through the senses, and less through the intelligence, than was the rule when the great rhetorical forms of the sonata and the symphony were at their zenith. Perhaps the most complete illustration of this is furnished by the introduction to the second tableau of Stravinsky's 'Le Sacre du Printemps.' Contrary to academic opinion this is not a lapse from high estate, but a return to the natural functions of music, and a reassertion of its independence, which had become compromised by purely intellectual considerations. To this movement M. Calvocoressi's term 'école sensorielle' is perhaps applicable. Although not in the direct stream of this tendency, 'On Wenlock Edge' derives some of its power from a similarly direct appeal that, for want of a better word, one may designate as physical. Hence it is not inapposite to speak of its beauty as a plastic, or even a physical quality. As an achievement towards the rehabilitation of English song it will no doubt be surpassed, for there is a long road before us if that goal is to be reached, and in the end every fine work becomes a landmark on the way to others. But in English vocal music as it exists to-day there is little to be compared with it, and in the growing circle of its admirers there is hope—even for those who desire an English Hugo Wolf—for it denotes a vastly improved standard of appreciation.

At the Five o'clock Saturday grand concert given at Blackheath, on May 4, the programme was selected entirely from works by Mr. W. G. Whittaker, G. von Holst, and Balfour Gardiner.

AN ENGLISHWOMAN'S MEMORIES OF DEBUSSY.

BY LOUISA SHIRLEY LIEBICH.

Many years ago, when much engaged giving lecture-recitals with my husband in the West of England and elsewhere, I came across an article in a Belgian magazine on Debussy by the eminent French critic, Lionel de la Laurencie.

In the midst of all our musical activities, and the enjoyment of those of other musicians, I had had day-dreams of a new composer. I could imagine some rare music which would be 'a little new of the ever old,' and that would be more subtle, more delicately-shaded, less 'literary' and imitative than any we already knew; a music that would transmute what is 'invisible' in nature, that would be less conventional than either classic or romantic music, and consequently simpler in its weaving of sounds as sound, and not as fixed notes of a pre-determined arbitrary scale.

M. de la Laurencie's interesting article made me rub my eyes; my composer existed, my waking dream had come true. From that moment we both took every advantage of learning more of Debussy, and of buying all his compositions as they were successively issued by his publishers.

In 1906, having previously published a few articles on Debussy, I bethought myself of writing a small book about him for Mrs. R. Newmarch's series; but in order to accomplish my purpose in any way adequately, I felt I must try and make the composer's acquaintance and get his support. Then it was that I was told by people who were not his friends that he was unapproachable, a hermit, a misanthrope—in short, that I hadn't the ghost of a chance of ever getting to know him. So after a visit to Paris, where I copied at the Bibliothèque Nationale all his critiques in the *Revue Blanche*, and others from *Gil Blas*, we returned to London, and a little later my book was published. Under the circumstances it could but be a 'First aid to Debussy,' and as such it served its purpose. A year after, M. Louis Laloy's book on Debussy came out, and as a sequel to an interesting correspondence with this distinguished critic and intimate friend of Debussy, we found ourselves once again in Paris, and were cordially welcomed the following day at M. Laloy's house. That evening he wrote to M. Debussy telling him we were in Paris, giving us at the same time the composer's telephone number, and advising us to telephone to him. The next day over the telephone Debussy invited us to come and see him. On account of the description we had been given of him as 'farouche' and unsociable, I felt nervous at the thought of seeing the lion, so to speak, in his den. But when there entered into his bright study a charming, genial, smiling man, saying pleasantly as he shook hands, 'J'ai eu beaucoup de remords à cause de vous, Madame,' I felt perfectly reassured and at my ease. His 'remorse' was occasioned, as he explained, for not having written to acknowledge my book. That year, and other years, we were always welcomed by him and his wife. We heard much interesting talk at their table and in the little study overlooking the railway and the Bois. But that first conversation remains more impressed on my memory than later ones, partly because I took notes of it at the time.

I have a special love for 'Tristan and Iseult,' not Wagner's Teutonic version, but Bédier's French 'Tristan,' which has been exquisitely translated by Mr. H. Bellor, so I was eager to know when Debussy's

opera on Bédier's text would be finished. In answer to this question he made a big circle with outstretched arms: 'It will take very long to write; it is an immense task; every year I realise more and more the difficulty of doing exactly what one wants to do.' I said something about genius doing what it must, and he corrected me: 'Genius must find its own equilibrium; it must stabilitate and fructify; all that takes a great deal of time; it cannot happen all of a moment; if it did, composition would be too easy'; and he repeated several times, 'It needs a great deal of time.' He agreed that a genius is born—not made, but 'the germ must be present,' he said, 'and then there must be years and years during which it establishes itself and develops.' Apropos of certain singers and his songs, he said: 'People imagine they can do anything they like with modern music—old music is a religion to them, a fetish; people respect and revere every bar of it, but with modern music they think they can take any liberties.' We talked of Weber, whom he loved, of Mozart, of *petites chapelles*, of musical critics, cultured and uncultured, London, &c. I learnt afterwards how characteristic of him it was to ask my husband, whenever the performances of any artist were mentioned: Is he (or she) *sincere*? I think sincerity was a religion with him.

My husband was anxious to play some of the 'Images' and other pianoforte pieces to their composer, so a day and an hour was arranged of what proved to be the first of many delightful hours of converse on the interpretation and idioms of his compositions. On one occasion, after tea, Debussy played his first *Prélude*, 'Les Danseuses de Delphes,' to us. It was as yet unpublished. I have never heard more beautiful pianoforte-playing. I have been told he did not always play to advantage in a concert hall. He said that afternoon that many of the *Préludes*, especially 'Les Danseuses' and 'Des pas dans la neige,' should only be played *entre quatre-s-yeux*. But in the intimacy of his own room it was like hearing a poet reciting some of his own delicate lyrics. He had a soft, deep touch which evoked full, rich, many-shaded sonorities. He told us this *Prélude* embodied his impressions of the big caryatide of 'Les Danseuses de Delphes' at the top of the grand staircase of the Louvre to the left of the 'Winged Victory.' He also played some of the 'Children's Corner,' and on another evening some pieces of Erik Satie and his own 'Cathedrale Engloutie.' We now treasure an advance copy of the first book of *Préludes* which Debussy sent to my husband to interpret in England with the inscription *en toute sympathie*, 23 iv. 10.

I especially recall his excessive neatness. His room, his writing-table, his bookshelves were always in perfect apple-pie order. Neither had he any profusion of books or pictures or objects of vertu. His handwriting is minute, and yet not in the least cramped; the letters are beautifully formed, and it is especially clear; his writing of music has the same exquisite trimness. This orderliness can be traced in his creative work, where every note is in its rightful place, with no superabundance of detail, no unnecessary effect.

Of late years signs of pain and suffering were noticeable in his appearance and manner. We have letters from him in 1909 telling of long, weary rehearsals at Covent Garden of 'Pelléas,' from whence he would return to the Kensington Palace Hotel worn out with fatigue.

His death is a world-wide loss, for, as Madame Debussy wrote me a few weeks ago, 'while leaving unforgettable remembrances, he has passed away with so many wondrous things that he yet had to reveal.'

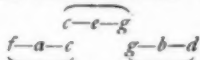
* M. Debussy gave me the right of translation of those critiques. I published some in the *New Age* in 1909. A complete translation of them will appear shortly, including those of 1912-14 from the 'S.I.M.'

PRINCIPLES OF MODERN COMPOSITION.

BY G. H. CLUTSAM.

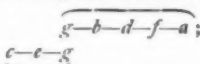
(Continued from April number, page 150.)

The chord of the ninth, either major or minor, in its capacity as all-pervading dominant is, as I have said before, the keystone of the modern harmonic edifice. It also secures the symmetry of the key-system with a principle that differs from the older principles on which many important theoretical works have been founded. In these the subdominant is considered as an essential of the scale harmonies. In the triads :



all the units of the scale are clearly disposed, but obviously there is no definite centre to the key-system, and the juxtaposition of dominant and subdominant triads provides no natural sequence. Some sort of compromise, as may be seen in the simple harmonization of the major scale at the sixth and seventh steps, has always been necessary to justify their immediate companionship when they are utilised in their natural position.

Now the chord of the ninth, associated with its natural resolution in either major or minor tonality, completes a scale-system with one centre :



and this centre is so strongly presumed, that in its progressive or dominant grouping it can be easily omitted :



Further, with its aid, it is possible to complete the scale harmonies with only two elements, dominant and tonic, eliminating the quasi-dominant progression of the tonic triad to that of the subdominant ; also the cadence previously examined which has been called Plagal. In a fundamental position and in a four-part progression, it is obvious that one of the constituents of this chord is designed for omission. Now as all dominant chords *must* hold the tritone, and the fundamental and ninth cannot be refused, the fifth provides the only element that can be discarded satisfactorily. Major and minor scales constructed on this principle may be exemplified as follows :

Ex. 103.



Under these conditions, the third and leading-notes at certain points are denied their ordinary resolutions, but the variations are entirely acceptable, and were utilised as part-writing progressions by the polyphonists. But only in the minor scale. The major ninth progressions were not in their time available. There

is also no trouble in dealing with the sixth and seventh steps of the scale, as their chords are on the one foundation. A reversal of the process for the descending scales restores the normal conditions to these intervals.

There is of course no pretension towards the ideal in the part-writing of Ex. 103. In the major example the simplicity of the structure, however, permits a number of unusual, but eminently practical and reasonable, progressions to be entertained when the classical devices of suspensions and auxiliary notes are applied to the contents.

It is curious that any constructive crudities in a scale, major or minor—crudities, I mean, that arise from a wilful simplicity of harmonization—are more marked in the ascending than in the descending movement, wherein frequently they may be quite happily removed without alteration of the model. It would seem—and I think it has been satisfactorily established that the Greeks so considered it—that the descending is the *natural* form of a scale, easiest for primitive understanding and for vocal execution. This may be due to the instinctive appreciation of the fall to the dominant in the first tetrachord, and the recapitulation of the same idea in the second and final. Of innumerable instances of tunes that owe their existence to elaborations of a scale-movement, it could easily be shown that the far larger number is based on the descending rather than the ascending form. Certainly there are a thousand-and-one instances of the classical composers finishing off their vocal arias and instrumental compositions with passages that are obviously nothing but a descending scale, or a goodly proportion of it, and generally supported by the harmonies I have already exemplified as primitively model. As there was little if no attempt to utilise the services of the major ninth by the old masters, the proposition towards its scale use, shown in Ex. 103, does not require consideration at the moment. There is only one progression, however, in the use of the minor ninth that savours of the unusual in the part-writing shown in the same example, and that is the curious skip from the C♯ to the F in the alto part on the fourth and fifth steps of the scale. But although this has worked into my scheme in an arbitrary fashion, the progression is anything but an uncommon occurrence in the higher development of the contrapuntal era. It is also an essential of the contents of the auxiliary dominant (so-called augmented fifth) cursorily examined in the last article. Like this chord, the ninth in the minor scale, with root omitted, has only a limited number of groupings—three—as far as the actual sounds are concerned. They are as follows :



based, in this instance, on the essentials of the C scale tonality, G, C, F, and no inversion or distribution can shift their roots. The three chords hold all the intervals of the chromatic scale, and in being subjected to its varied nomenclature, can take in the whole round of the cycle of fifths as root-foundation. In the following, applying the shape-system, is shown the only way of establishing the foundation of these chords—that is, by their notation, not by their actual sounds :

Ex. 105.



With the root omitted, and in closest position, the normal grouping of the chord is a structure of the three minor thirds. Any inversion (close position) reveals two minor thirds and one augmented second invariably, and the undisclosed root is a half-tone below the note that supports the second.

When the 'Well-tempered clavier' came to its own, it was not long before a succession of these chords, without their root, and known as diminished sevenths, attracted the attention of composers as full of possibilities; especially in the harmonization of successive steps of the chromatic scale. Occasionally the feeling for the root or its tonic was realised as a pedal note, whereon all sorts of adornments of the minor scale-system with the chord of the minor ninth prominent, were responsible for many quaint effects. Many simple forms of the use of this chord are to be found in Bach.

As a variation of the cadence :



may be shown the passage :



In the same Prelude is an example of a succession of incomplete ninths, with the intervals exercising their chromatic prerogatives :



The D sharp at the end of the third group should be E flat. I do not know if Bach was responsible for this, because in similar passages (they recur in his works frequently) he is generally pretty accurate in his nomenclature—or his editors are!

One can only settle the key to any such passage by the way it is written. Ex. 108, for instance, and presuming the D sharp corrected to E flat, is in A minor. The roots of each grouping are based on the dominant, tonic, and sub-dominant of the scale.



Here the chords are shown in completeness, and the succession can go on *ad infinitum*, always on the same foundation and establishing a tonality. The 'pull' I have before spoken of, that is necessary to prevent these dominants exercising their full power of progress in a scale-system, is noticeable between the third and fourth groups, when the recurrence of the series of roots seems somewhat forced. In the harmonic system, the cycle of fifths descending controls the complete series of minor ninths in immaculate style :



The reversal of this (the ascending cycle) with the persistent 'pull' against the natural inclination of the intervals (the point I have explained in an earlier article), is not so much marked in the minor as in the major ninth series, the step in each upper part being systematically chromatic, a feature generally assertive of coherence. Other conditions arise with a similar treatment of the major chord :



Ex. 112. &c.

In this series the only parts that move chromatically are those representing the tritone, and the whole progression savours of sequence. The 'pull' in the ascending dominant roots is strongly in evidence. Although this material may seem somewhat in advance of that provided by the scalic harmonies, both the 'augmented' triads and the 'diminished' sevenths involved in the minor scale are the first primitive appreciations of the complex combinations that appear to be the life and blood of modern composition. All music of the contrapuntal era was, as Rameau I think said, 'built of cadences.' This was inevitable, as the harmonies in the scale-system were all cadential—always seeking a point of repose. After the possibilities of this system found a culminating point in the work of Bach, the era of melody began and music lost much of its technical dignity. The simpler harmonies evolved in the polyphonic school were used in various ways as the support of tune. Tonic, dominant, and subdominant chords, with their near relatives, prevailed in many shapes and forms, all subservient to a melody or tune that monopolised the services of the scale or a distribution of its chords, and vested them with a new and doubtful authority.

Things that promised in the old era to create new blocks of harmonies that might gradually have become the foundation of a new musical system, received a quietus in the sudden and general turn towards secularity in the art. Many decades passed before the instinct of the musician inclined towards something of a revival. When this came, however, the fundamentals of these combinations received an entirely different consideration and appreciation.

(To be continued.)

PURCELL'S 'DIDO AND ÆNEAS'

BY W. BARCLAY SQUIRE.

At a meeting of the Musical Association held in February, 1917,* at which Dr. Alan Gray read a paper on 'Purcell's Dramatic Music,' the question of the date of Purcell's 'Dido and Æneas' was incidentally discussed. This was gone into thoroughly in a paper published by me in the fifth volume of the 'Quarterly' of the International Music Society, in which I arrived at the conclusion that there was no good evidence for ascribing the opera, as had hitherto been done, to Purcell's youth, but that on the contrary there was evidence

* See 'Proceedings' of the Musical Association, 1916-17.

in support of the belief that it dates from his maturest years. The conclusions arrived at have been accepted in the account of Purcell in the last edition of Grove's 'Dictionary,' but as the article in the 'Quarterly' is not generally accessible, it may be well to place on record in an abbreviated form the evidence on which its conclusions are based. Since the 'Quarterly' appeared a little additional information on minor points has come to light; whenever this seemed important, it has been incorporated in the following notes.

I.—EVIDENCE FOR THE EARLIER DATE.

(1.) Sir John Hawkins, who first mentions the work, writing of Purcell, says: 'One Mr. Josias Priest, a celebrated dancing-master, and a composer of stage dances, kept a boarding-school for young gentlewomen in Leicester-fields; . . . he got Tate to write, and Purcell to set to music, a little drama called "Dido and Æneas"; Purcell was then of the age of nineteen, which makes the date 1677.'

(2.) 'Dido and Æneas' was first printed by the Musical Antiquarian Society. On the title-page the date of the composition is given as 1675, on the authority of Professor Edward Taylor, who acknowledged that 'all we know of its history is contained in the passage from Hawkins.'

(3.) In the Introduction to 'Bonduca' (Musical Antiquarian Society) Rimbault accepted 1675 as the date, but corrected the contradiction as to the composer's age by stating that 'Dido' was written 'in his seventeenth year.'

(4.) Between 1842 and 1870 a copy of a libretto of 'Dido and Æneas' came to light in the library of the Sacred Harmonic Society. It is undated, but the heading reads: 'An Opera Perform'd at Mr. Josias Priest's Boarding-School at Chelsey.' Now Hawkins had already alluded to an advertisement in the *London Gazette* of November 22-25, 1680, to the effect that 'Josias Priest, Dancing-Master, who kept a Boarding-School of Gentlewomen in Leicester-Fields, is removed to the great School-House at Chelsey,' and in the face of this evidence, Rimbault, who published a new edition of the work in 1870, abandoned both the 1675 and 1677 dates, and stated that 'beyond question "Dido and Æneas" could not have been performed before 1680. There is good reason to believe that it was produced in that year.' What this 'good reason' was he does not state.

(5.) In 1881 Dr. Cummings published his 'Life of Purcell,' in which he for the first time drew attention to the fact that D'Urfey's 'New Poems' (1690) contains 'An Epilogue to the Opera of *Dido and Æneas*,' performed at Mr. Priest's Boarding-school at Chelsey; spoken by the Lady Dorothy Burk.' Dr. Cummings exposed the 1675 mistake, but gave 1680 as the date, though he did not throw any further light on the 'good reason' which made Rimbault believe the work to have been produced in that year.

(6.) In 1883 the 'Dido' legend grew, for Mr. Husk, in the first edition of Grove's 'Dictionary,' said that the opera was written for performance at Priest's School in Leicester Fields in 1675, and was again performed at Chelsea in 1680. No evidence is given for this curious combination of Taylor's mistake with Rimbault's conjunctural date of 1680.

(7.) In the preface to the Purcell Society's edition (1889) of 'Dido and Æneas' Dr. Cummings says that 'all the evidence hitherto discovered tends to prove that the opera was composed in 1680. The article on Purcell in the 'Dictionary of National Biography' (1896) tells us that 'the opera "Dido and Æneas" has been conclusively proved to date from 1680.' The same date is given in the 'Oxford History of Music' (1902).

Comment is hardly needed upon the way in which Rimbault's 'there is reason to believe' that 'Dido' was produced in 1680 gradually changed into the assertion that 1680 was the actual date. But at this point it is well to inquire what reason Hawkins had for fixing on 1677 as the year. It seems not improbable that his authority was a passage in the Preface to Tate's play, 'Brutus of Alba' (published in 1678), in which it is stated that the author 'had begun and finish'd it under the Names of Dido and Æneas.' Hawkins probably inferred from this that Purcell's libretto was the first version of Tate's play, and he fixed the date at 1677, as nearly as possible before that of 'Brutus of Alba' (1678), so as to reduce to a minimum the difficulty of Purcell's having written the opera at a very early age. That there is an intimate connection between 'Brutus of Alba' and 'Dido and Æneas' is not surprising. In both Tate's peculiar phraseology is apparent, but the two works are far from being identical, and it is just as probable that the libretto is a second version of the play as that it represents the first draft of 'Brutus of Alba.' That Rimbault knew the play and thought it was an amplification of the libretto is proved by his statement (in his preface of 1870) that 'Dido and Æneas' was Tate's first dramatic effort; but Tate made it with regard to 'Brutus of Alba,' and (in the face of the differences between the play and the libretto) it cannot safely be taken to refer to the opera.

A point as to which further research is desirable is to ascertain how Hawkins knew that 'Dido and Æneas' was written for Priest's school. He cannot have seen the copy of the libretto, for that gives the place of performance as Chelsea, whereas Hawkins says it was performed at Leicester Fields, from which, as has been stated, Priest moved in 1680. But for the 1680 date as that of the production there is no evidence except Rimbault's surmise; 1675 is clearly a mistake of Taylor's, and 1677 rests entirely on the passage in Hawkins.

II.—EVIDENCE AS TO A LATER DATE.

The evidence as to the later date of 'Dido and Æneas' turns almost entirely on D'Urfey's Epilogue, which is printed in full in the preface to the Purcell Society's edition. As has been already stated, the Epilogue first saw the light in D'Urfey's 'New Poems,' published in 1690. In 1683 the author had brought out a similar volume, entitled 'A new Collection of Songs and Poems.' The 1683 book does not contain the Epilogue, so it seems safe to conclude that it was written between the appearance of the two volumes—i.e., between 1683 and 1690. Evidence as to D'Urfey's connection with a boarding-school at Chelsea is to be found in the preface to his play 'Love for Money: or The Boarding School,' which was printed in 1691, but (as he himself says) was written 'in June last'—i.e., in June, 1690. In his preface D'Urfey defends himself from the accusation that he 'liv'd at a Boarding School near London all last Summer' and returned the hospitality he received there by writing the play, 'and as to the painted Scene which some cavil at, it might have been *York* as well as *Chelsey*.' D'Urfey's 'hospitable acquaintance at the Boarding-Schools' is also referred to in 'Wit for Money: or Poet Stutter,' a Dialogue which appeared in 1691. It is clear, therefore, that in 1690 D'Urfey was living at a boarding-school at Chelsea, to which place Priest had moved his school in 1680. The Epilogue shows that D'Urfey wrote it for a performance at Priest's school, which therefore points to 1690 as being the date.

Turning to the Epilogue itself, it is stated to have been 'spoken by the Lady Dorothy Burk.' It is obvious that if we could discover when she was at school, or even her approximate age between 1683 and

1690, we should possess an important link in the chain of evidence. Lady Dorothy's father was the eighth Earl of Clanricarde, her mother was Elizabeth Bagnall. They were married in January, 1670, and had three sons (who died young) and one daughter (Lady Dorothy). Her mother died before April, 1683, in which month her father married again.

He turned Protestant in 1680, but conformed to the Roman Church in 1688: he was outlawed in 1691. According to a Petition (1696) in the Record Office ('Calendar of Treasury Papers,' vol. i.), when Lord Clanricarde turned Catholic (1688) he ordered Lady Dorothy 'to leave this Kingdom in order to be bred up in the same Religion, and in case of her refusal threatened to expose her to want,' whereupon Queen Mary 'was pleased to rescue her in that great difficulty . . . and made her an allowance of one hundred pounds per annum for her present support,' which allowance was continued by William III. after Mary's death. Lady Dorothy married Alexander Pendarves, of Roscrow, near Falmouth (whose second wife was Mary Granville, afterwards Mrs. Delany). She died between 1700 and 1702, but the dates and places of her birth, marriage, and burial have so far eluded prolonged search.

D'Urfey's Epilogue, to which we must now again return, contains some curious expressions which clearly point to the date when it was written. It concludes as follows:

No Love-toy here can pass to private view,
Nor China Orange cram'd with Billet dew,
Rome may allow strange Tricks to please her Sons,
But we are Protestants and English nuns,
Like nimble Fawns, and Birds that bless the Spring
Unscar'd by turning Times we dance and sing;
We hope to please, but if some Critick here
Fond of his Wit, designs to be severe,
Let not his Patience be worn out too soon
And in few years we shall be all in Tune.

It is impossible to resist the conclusion that the allusion to 'Protestant nuns' and the expression 'turning times' point conclusively to the lines having been written shortly after the Revolution of 1688.

To sum up. The Epilogue was written between 1683 and 1690. In 1690 D'Urfey was living at a boarding-school at Chelsea (probably Priest's). In 1688 Lady Dorothy Burke was deserted by her father and brought up in England as a Protestant. The conclusion seems to be that the performance of 'Dido and Æneas' when she spoke the Epilogue, took place between 1688 and 1690; most probably in 1689.

Further evidence might be adduced by comparing the style of the music of 'Dido and Æneas' with that of other works written by Purcell at the height of his career. There are many passages in the opera recalling the 'Birthday Ode of Queen Mary' (1689), 'King Arthur' (1691), and other works, but if 'Dido' is compared with the music to 'Theodosius' (1680), which Downes distinctly states was 'the first he [Purcell] e'er compos'd for the Stage,' the maturity of the style of 'Dido and Æneas' is very marked.

In conclusion I should state that since the article appeared in the 'Quarterly' of the International Musical Society, the question of the date of 'Dido and Æneas,' was discussed more than once between Dr. Cummings and myself. Dr. Cummings was very unwilling to abandon the 1680 date, and suggested that the performance at which Lady Dorothy Burke spoke the Epilogue was a revival, and not the original production.

In a letter to me (April 14, 1915), he says: 'I will think about "Dido" and search more. I find no reason for the notion that D'Urfey's Epilogue was written for 1680, and so do not trouble about Lady Dorothy Burke.' But he never gave me any evidence in support of this idea, and considering the weakness of

the ground upon which the 1680 date rests, it cannot be considered as anything more than a hypothesis.

Before leaving the subject of 'Dido and Æneas,' it may be well to add here that the work was performed publicly as interludes in Gildon's version of 'Measure for Measure' at the Lincoln's Inn Fields Theatre in 1700. It was called 'The Loves of Dido and Æneas, a Mask, in four Musical Entertainments,' played before Escalus in Acts I., II., and III. The fourth entertainment is a Masque of Phœbus, Venus and Mars. If this was by Purcell, no trace of it is known to exist.

Occasional Notes.

COMPETITION FESTIVALS. The vitality of the competition musical festival movement during the increasing stress of war-time is a pregnant phenomenon that

deserves the notice not only of thoughtful musical educationists, but also of students of social development. In the years immediately preceding the War the movement had assumed vast dimensions. It was estimated that in 1913 at least a hundred thousand individuals were concerned in it as competitors, to say nothing of the audiences who were being taught to listen, and there seemed a reasonable prospect that there would be a great expansion of the movement in the near future. We do not feel called upon to defend the application of the competitive stimulus to musical study, because practically all competent observers are agreed as to the high value of the results achieved by properly organized schemes of this kind, and as to attractive potentialities they have indicated. What we are concerned to note just now is that notwithstanding the inevitable preoccupations of the War and the dire results of the catastrophe on our manhood, there are still a great number of music-loving people all over the country who are drawn to these gatherings as a source of recreation and advancement. The recent restrictions of our space have forced us to abandon for a time the inclusion of the *Competition Festival Record* as a monthly supplement (it is still issued with the *School Music Review*), but we feel that at the close of the season our readers will be glad to know that Festivals have been successfully held in the following centres:

Provincial.—Derby, Royal National Eisteddfod (Birkenhead), Manchester (3), Ilkley, Douglas (Isle of Man), Morpeth, Glasgow, Plymouth, Mansfield, Mid-Somerset, Failsworth, Huddersfield, Hastings; and to be held shortly, Truro, and Stocksbridge (Sheffield District).

London.—Stratford, People's Palace (E. London), S.W. London (at Streatham), Federation of Girls' Clubs.

Ireland.—Sligo, Coleraine, Ballymena, Belfast, Dublin (the Feis Ceoil).

It may be surprising to hear that Ireland has been so much to the fore. Perhaps the most remarkable results were experienced at Glasgow, where for three days there was an amazing outpouring of choral and solo music by the people for the people. It was evident that this admirable Festival, now in its eighth year, had succeeded in discovering choral capacity of a high order, and that it had created high ideals of execution and interpretation, and had brought into being many choral-trainers who have little left to learn of their craft. We wonder whether the artistic and social powers that be in Glasgow are aware of what wealth there is in their midst, and are alive to the elevating uses to which it may be put for the welfare of the community?

Charles François Gounod, the most popular of all French composers, was born in Paris on June 17, 1818. He died on October 18, 1893. In our next issue we shall have more to say on the man and his music.

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Our Liverpool representative sends us the following :

The interest in Mr. Cyril Scott's recent lecture in Rushworth Hall on 'Modernism in Music,' which he read to the local members of the Music Teachers' Association, while largely personal, was also enlightening as to his attitude towards a subject upon which he is entitled to speak with some authority, for as a young man of eight-and-thirty he has already made his mark. Dividing his subject into three sections, Mr. Scott let it be inferred that his own outlook upon music was that of a Romanticist, as apart from that of a Classicalist on the one hand or a Futurist on the other. The Classicalist believed that the old masters were so perfect in their methods that one must not digress therefrom, whereas the old masters broke the rules whenever it suited them and did not slavishly follow in the footsteps of their predecessors. Mozart, Beethoven, and Wagner shocked their contemporaries. All great composers found a new style of expression. There must be progress, otherwise stagnation. Academics and critics were ready to condemn progress. But the music of to-day, if it were to be lasting, must be romantic, not classical. Romantic music would become classical when the dust of ages had settled on it. Composers must create something new, not of necessity beautiful: the true romanticist must be an honest follower of the Beautiful according to his own estimate. Mr. Scott said that 'futurism' was an arrogant attitude of the mind, and full of pitfalls. Nobody in the present generation could understand it. To the futurist, beauty was of no importance. The romanticist recognised newness in limits, but the futurist's newness was without limits. Advanced futurists or 'monsterists' Mr. Scott smote hard. Their attitude was really a deformity of the mind which strove for novelty in harmonic device, and regarded melody and polyphony as antiquated and worn-out. The futurist seemed to rely on the comprehension of the future, and becoming a mere experimentalist lost sight of the real functions of art. Mr. Scott cogently compared the classicalist with a pedestrian who resolved to keep to the roads, and the futurist with one who discarded the roads to roam over the fields. The romanticist was the man who used his freedom in following or leaving the road as he pleased. Speaking of tonality, the lecturer said that 'some of us' have abolished key-signatures, and argued that irregularity of rhythm tended to variety. Freedom in form was also a necessity, but harmony was all-important. Bach was a great harmonic inventor, and after him Wagner, and later still Strauss and Debussy. Compared with the harmonic tissues of the moderns he (the lecturer) considered that the classics sounded somewhat thin and obvious. The classics appealed chiefly to old people, and the new school to the young. As a temperate expression of the speaker's strongly individual views the lecture was further enhanced by a selection of Mr. Scott's picturesque pianoforte pieces and songs, which do not require the dust of ages to settle upon them before even classicalists can readily appreciate their charm—certainly when Mr. Scott himself plays them. The vocalist was Miss Marie Skellorn, of the Tubin School, who sang with taste and expression.

Some of us have thought that in his harmonic probings Mr. Scott has shown a taint of the 'futurism' he denounces. But there is no such clear definition of what constitutes 'futurism' in music that enables us to include this and exclude that modern composer.

Mr. Alfred Kalisch writes :

A search through a volume of A FOOTNOTE the *Annual Register* rarely fails to result in a discovery—even though the thing discovered is not that originally wanted. The other day I was hunting through the records for 1830, and on page 82 found a report of an inquest, and my eye was caught by the name of Dussek. Reading on, I found that the story there told was one which had apparently escaped the argus eyes of the authors of the biography in 'Grove.' The inquest in question was held 'at the New Road,'

on some human remains found in a garden in Winchester Row. A man gave evidence to the effect that eleven years previously he had been called in to No. 29, Winchester Row, the house of a Mme. Dussek Moralt, to watch over a boy called 'John,' who was kept in chains in a room. Mme. Dussek told the witness that the boy had misbehaved himself and was going to be sent away to sea the next day, and had threatened to run away. The boy had not been seen since that day in 1819. The witness deposed that Mr. Dussek was a composer of music who had left the country owing to family disagreements. Another witness added that the boy was Dussek's son, and had frequently been ill-treated by his mother, Mme. Moralt; yet another witness said he was living in Paddington. Other evidence, however, showed that suspicion against Mme. Dussek was unfounded. A doctor deposed that the remains in question were those of a man about forty, and that criminals executed at Tyburn were often hastily buried in the fields on which Winchester Row was built. Decisive proof of her innocence was given by the last witness, who said that he had seen John Dussek, who was supposed to have been murdered, three years ago. He had been in the South Seas, had joined the Navy, and was perfectly healthy and the father of a family. On hearing this the magistrate stopped the case. Grove's Dictionary does not mention that Dussek's wife married again, and does not tell us of the marriage of Mr. Moralt. He was presumably the Moralt who was principal violin player, as Mr. Myles Foster's book records, in the Philharmonic orchestra for many years.

A Belfast newspaper, commenting on junior pianoforte-playing in the musical competition held recently in the city, says :

These girls (only three were boys) were mostly at the stage of grumpy, hard basses instead of sonority, harsh, shrill, treble notes instead of pellucid fluency; above all regulated expression where there's any at all. This gem of criticism is so perfect in its way that we have not ventured to make the slightest alteration.

It is announced at the time of A LOSS TO our going to press that Sir Henry BRITISH MUSIC. Wood has accepted the invitation from Boston, Mass., to become conductor of the famous Symphony Orchestra of that city. Whatever the advantage to Boston, the transfer is a blow to music here. But we recognise the tribute paid to a British conductor.

We regret that the continuation of Mr. Newman's article on Debussy is unavoidably held over.

Church and Organ Music.

PROGRAMME MUSIC FOR THE ORGAN.

By HARVEY GRACE.

(Continued from May number, page 211.)

When we find capable judges disagreeing as to the programme of a piece of music, one of two things is certain: either the composer had no intention of being descriptive, or, having such intention, he failed to carry it out. If we compare the Bach commentators on this aspect of the Choral Preludes,* we shall find differences of opinion sufficient to make us disinclined to regard more than a few of these works as anything but subjective music.

When Schweitzer, speaking of the Prelude on 'Herr Gott, nun schleuss den Himmel auf' (XV.), says that it represents the

* The various English translations differ so much that the titles are more easily identified in the German, which is therefore used. The Roman numbers in brackets refer to the volumes in the Novello edition of Bach's Organ Works.

departed spirit knocking at the gate of heaven, and points to the bass figure:



as Bach's way of expressing the fact, we are satisfied,—so long as nobody brings forward another theory. But on referring to Dr. Eaglefield Hull's edition of Bach we find his annotation on this piece making no mention of the bass. Instead, he draws our attention to the 'pictorial rolling figure of the left-hand':



and tells us that it 'depicts the continuous struggle and suffering of the Christian soul.' Either may be right: perhaps both, for it is possible that Bach meant to show the struggle and the knocking. But there is not something to be said for the theory that he wrote the left-hand part as an expressive piece of decoration to the crotchet melody above, and that the bass was merely another example of his fondness for adding interest to a simple scheme by the use of octave leaps? Moreover, the left-hand part, so far from 'rolling' continuously, is largely made up of plain scale-passages—the very means employed by Bach elsewhere to represent the flight of angels! On the whole, we shall be well advised to go on enjoying this beautiful piece of music without bothering about a programme which is evidently far from clear. Again, Schweitzer says that the bass of 'Puer Natus' (XV.) represents the bowings of the Magi at the Crib. But Dr. Hull tells us that 'the accompaniment figure chosen is of the nature of a cradle-song.' Here are the opening bars, so that the reader may decide for himself:



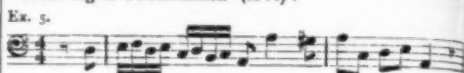
I give only one more of several such differences of opinion. Of 'Da Jesus an dem kreuze stand' (XV.) Schweitzer says that weariness is expressed by the dragging syncopated bass:



Dr. Hull, on the other hand, bids us note the chromatic nature of the harmonization, and refers us to the cadence of 'O Mensch, bewein' (XV.) as another example of Bach's depicting the Agony on the Cross by the use of chromatic steps. In this case, the Schweitzer idea seems to be the sounder of the two, as the harmony is not specially chromatic.

To show the danger of overworking the 'programme' theory, let us look at two very similar basses, and see how

they strike Schweitzer. Here is the bass of the Prelude on 'Christ lag in Todesbanden' (XV.):



'a heavy suspended bass,' we are told, 'representing the bonds of death.' And here is the familiar *ostinato* pedal passage from 'Wir glauben all' (XVI.)—better known as 'The Giant Fugue':



This, Schweitzer considers, is a musical expression of faith, confidence, and strong conviction. Perhaps the phrases express what Schweitzer says they do. But they are so much alike that the interpretation would appear to have been decided by the text of the hymn. If you need proof of this, play both passages to an uninitiated hearer, and ask him which expresses confidence, and which bondage.

Again, the long Prelude in B flat on 'Valet will ich dir geben' (XIX.) (the tune of which is sung in England to 'All glory, laud and honour') ends with an ascending scale-passage in the right-hand. This, we learn, is the musical equivalent of the final words of the hymn, expressive of heavenly aspirations. But there is another and even finer piece based on this tune (XIX.), in which the final cadence descends thus:

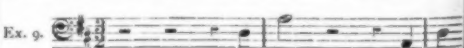


If we are to regard the rising cadence as an aspiration to celestial regions, obviously a descending one must mean... but, as Hamlet says, 't were to consider too curiously to consider so.'

As examples of the tendency to focus attention on the particular at the cost of the general, take the popular views regarding the Preludes on 'Durch Adam's Fall' (XV.) and 'Erstanden is der heilige Christ' (XV.), as expressed by Schweitzer: 'These two Chorals are markedly descriptive. In the first the fall of Adam is represented by this *basso ostinato*:'



In the Resurrection hymn the bass consists of this motive':



But the point in the first lies not so much in the descent of the bass as in the character of the interval by which it falls. With a chromatic inner part (which also has a downward tendency) and a bass consisting chiefly of leaps of a diminished seventh, we naturally get a harmonic result well calculated to express a sense of human frailty. Bach may have made his bass descend because the word 'fall' was in his mind; it is at least as likely that he did so because a downward passage naturally suggests sorrow or disaster, just as a rising one does the reverse. Now see what happens even to a Bach enthusiast who looks chiefly at the bass. Sir Hubert Parry, speaking of the Little Organ Book, says that we see Bach 'overborne by his besetting temptation to emphasise an idea with a semi-humorous stroke of realistic suggestion, as in the quaint jumping-down passage given to the pedals in "Durch Adam's Fall." A method of tone-painting which attempts to depict such a tremendous subject

and ends in being merely quaint and semi-humorous can hardly be described as a conspicuous success, and we do Bach poor service by insisting on it at the expense of the purely musical side of his work.

As for 'Erstanden ist der heilige Christ,' I need only point out that as six of the fifteen presentments of the leaping bass descend, it is time we gave up regarding the nine that rise as typifying the Resurrection. Here again the general effect is the thing that matters. We have a series of bass leaps of perfect fourths and fifths—the strongest of intervals—under bright figuration with an upward tendency and of a diatonic flavour, the result being expressive of joy.

I give only one more example of the lengths to which an over-developed scent for a programme will lead an otherwise helpful commentator. Schweitzer, speaking of the three Preludes on 'Dies sind die heiligen zehn Gebot' ('These are the Holy Ten Commandments'), tells us that in the Little Organ Book setting (XV.) the first phrase of the choral melody appears in the bass ten times, and that in the Fughetta on the same choral (XVI.) the subject based thereon makes ten appearances. The devout Bachite, regretting to find his idol descending to such puerilities, will be reassured on turning up the pieces in question. The first theme appears in the bass seven times. Either Bach lost count, or the supplementary commandment—the only popular one—'Thou shalt not be found out,' must have been included. Further arithmetical investigation, however, shows the same theme appearing eight times in the tenor and five in the alto, so the Bachite may console himself with the thought that Bach was not quite so childish as he feared. In the charmingly gay Fughetta the subject certainly appears ten times, but Schweitzer does not explain the symbolism of the entries 5-8 being inverted! As the movement is obviously of the *scherzando* type, it may be that Bach was condescending to a little musical quip. But it is far more likely that the ten appearances are merely fortuitous. The Fughetta consists of exposition, followed one bar later by counter exposition (with inversion of the subject), thirteen bars of episode (founded strictly on portions of the subject), and two final entries by way of *Coda*. The form is so logical and well-balanced that one feels an entry more or less would have spoiled it. Surely the point in both little pieces lies not in the number of times the theme is used but in the insistence on it.

Bach was expressing not statistics, but dogmatic assertion. We know his fondness for working with some salient word as a text. Here the word is surely not 'ten' but 'commandments.' The long Prelude on this Chorale (XVI.) is much more likely to be a genuine piece of programme music. We have here the choral melody in canon, accompanied by three very freely moving parts. 'These,' says Schweitzer, 'pursue their way independently, without rhythm or order: such was the moral disorder in the world before the promulgation of the divine law. Suddenly the law appears, represented by a severe canonic treatment of the choral melody, which proceeds majestically throughout the fantasy. The idea is ingenious, but the result is not convincing, because this abstract representation of order opposed to disorder is not capable of being well expressed musically.' Whether Bach failed or not in this case, he may be credited with attempting to express an idea and not a piece of elementary arithmetic. We may note however that the freedom of the accompanying counter-themes is to a great extent inevitable, owing to the choral melody being of a very dull type with many repeated notes.

It would be easy to bring forward other examples of what seems to me to be the wrong way of looking at the Choral Preludes. Insistence on the more obvious pictorial touches may rouse interest and make converts, but is a poor substitute for the study and long acquaintance necessary for a full grasp of such intimate and intensely significant music. Programme-music the Preludes undoubtedly are, but if they did nothing more than give us themes more suitable for the representation of merely physical facts, they would never have gained their present place in our affections. We call the Pastoral Symphony programme-music, but when we think of its descriptive material, what comes to our mind first? Not the faithful and facile imitations of wildfowl, but the delightful first movement, which imitates nothing and expresses much.

And after all, what Schweitzer calls the 'language musical' of Bach is pretty much that of every other composer. The musical material suitable for the expression of joy, sorrow, peace, and other emotions, remains what it has always been, at least in its elements. I believe that every effect used by Bach in these Choral Preludes can be found in the works of his contemporaries, and many even in those of his forerunners. His genius is shown less in the invention of expressive formulae than in his intensely significant use of them.

As a proof that a knowledge of the pictorial side of the Choral Preludes is by no means so necessary as commentators would have us believe, I may be allowed to give my own experience. I came under the spell of these works at least twenty years before I knew anything of the texts of the hymns, and long before I was aware that they contained descriptive touches. My early impression that they give us the real Bach, as few of his other organ works do, has been strengthened as fresh beauties have revealed themselves from time to time. The programmatic touches have interested me, but have added little or nothing to their appeal. On the contrary, I believe that this appeal may be lessened by over-emphasising the pictorial details, especially when these are of the rather puerile type alluded to by Schweitzer. Can there be a finer tribute to John Sebastian than the fact that his work never loses, and often gains, by being regarded as pure music? What a refreshing contrast to the long list of avowedly descriptive pieces, which, if we put their programmes on one side, have precious little left!

(To be continued.)

CONGREGATIONAL SINGING.

The second of the Conferences arranged by the Church Music Society—the climax of which it is hoped will be a hymn-singing festival during the summer—was convened on April 27, at St. Mary's Church, Primrose Hill. Mr. Geoffrey Shaw was in charge of the meeting, assisted by Mr. Martin Shaw at the organ. The hymns chosen represented various types of church-song—from plain-song melody to the tune born of the spirit of to-day. Much stress was laid upon the thoughtful arrangement of hymns—arrangements affording full scope to congregation, choir, and organ alike, verses being sung by all, by congregation only, choir only (with or without organ), choir and congregation in faux-bourdon treatment. By these means, a dull and nerveless thing might often be transformed into a living and inspiring act of praise and worship. But to achieve this, congregational practices are absolutely essential. Mr. Shaw gave helpful suggestions on various questions raised, and the illustrations provided ample proof of the value of his remarks. The Rev. A. S. Duncan-Jones (Vicar of St. Mary's), in closing an enjoyable meeting, asked that the claim of the 'young life' of the Church should be borne in mind. It was vital, he said, to provide words and tunes that those in the fulness of health and vigour—those enjoying life—could be expected to sing with intelligence and whole-heartedness. The next Conference will take place at St. Mary Magdalene's, Munster Square (close to Great Portland Street Station), on Saturday, June 22, at 3.30, when Mr. Harvey Grace will speak on 'Congregational Practices.'

We have received the eighth Annual Report of the Organists' Benevolent League, and are glad to see that this excellent organization flourishes in spite of the present difficulties. We note with satisfaction that the League now finds itself in a position to allot four small pensions, and trust that the rank and file of the profession will contribute such support as will justify an extension of this feature.

A recital of unaccompanied vocal music of the English Cathedral School of the 16th, 17th, and 18th centuries, was given at St. Paul's Cathedral, Melbourne, on April 26. The programme consisted of 'Lord, for Thy tender mercies' sake, Redford's 'Rejoice in the Lord,' Tallis's 'Hear the voice and prayer,' Farrant's 'Call to remembrance,' Byrd's 'I will not leave you comfortless' and 'Bow Thine ear,' Gibbons's 'Almighty and everlasting God' and 'Hosanna to the Son of David,' Purcell's 'Thou knowest, Lord' and 'Remember not, Lord,' Croft's 'Cry aloud and shout,' and Battishill's 'Lord, look down.' Between the Byrd items, the Prelude to 'Gerontius' was played. The book of words

contained helpful annotations, including quotations from such authorities as Dr. Ernest Walker, Sir Hubert Parry, C. B. Rootham, Henry Davey, &c. This is an admirable scheme that might well be more frequently adopted in England. There is much to be said for a recital of this kind. Only by such means is it possible to show the growth and development of the school, and at a recital it is easy to give (either orally or in print) historical and other information which would be out of place at a service. We congratulate Mr. A. E. Floyd, the organist of St. Paul's, on his enterprise, and wish him success in his crusade on behalf of a type of music in which England has played a glorious part.

Corporal F. E. Wilson has raised £117 11s. 11d. for the sick lines of Summerdown Camp, by means of fourteen organ recitals at Eastbourne. Good! His fourteenth recital, given on May 14, included Krebs's Fugue in G, Hollins's Concert-Overture in C major, Wolstenholme's Canzona, and Boëllmann's Toccata.

Mr. Frank Storey (V.M.C.A., No. 1 Hut, Rugeley Camp, near Stafford) suggests that conductors and choirmasters and others who may know of chorists called up to the Rugeley Camp, should send the names and particulars to him with a view to his endeavouring to provide them with a continuation of their choral practices.

There will be a Welsh service on Coronation Day (June 22) at Westminster Abbey. If the Welsh are there in force the singing of the hymns in the native tongue will be an object-lesson in congregational singing. Mr. Lloyd George is to read the lessons.

ORGAN RECITALS.

Mr. W. H. Maxfield, St. John's, Altrincham (two recitals)—Sonata No. 1, *Mendelssohn*; Toccata, *Callaerts*; Idyll, *Boschi*; March on a theme of Handel, *Guilmant*.

Mr. Henry Riding, St. Mary's, Aldermanbury (two recitals)—Processional March, *C. W. Pearce*; Moonlight Reverie, *Ellingford*; Canzona, *d'Éry*; Postlude in D minor, *F. W. Holloway*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Meditation and Grand Chœur, *Klein*; Toccata in F, *Bach*; Finale in D, *Lemmens*; Reverie, *Stainer*; Introduction, Act 3, 'Tannhäuser.'

Mr. John Pulletin, St. Mary's Cathedral, Glasgow—Sonata in A flat, *Rheinberger*; Menuet-Scherzo, *Jongen*; Rhapsody, *Harold Darke*; Pastorale, *Ravel*; Fantasy, *Harvey Grace*.

Miss Elaine Rainbow, Queen's Hall—Grand Chœur, *Hollins*; Humoresque, *Debussy*; Sketch in C, *Schumann*.

Mr. Joseph Hill, St. Andrew-the-Great, Cambridge—The 'Unfinished' Symphony; 'Siegfried Idyll.'

Mr. John Cope, St. Paul's, Burslem—Second Movement, Symphony in D, *Haydn*; Scherzo, *Widor*; Imperial March, *Elgar*.

Lieut. Paul Rochard, St. Mary's, Hinkley—Prelude and Fugue in B minor, *Bach*; 'The Storm,' *Lemmens*; March, *Adam*.

Mr. George Pritchard, St. George's, Altrincham—Allegro Appassionata (Sonata No. 1), *Hartwood*; Rhapsody No. 1, *Saint-Saëns*; Scherzo from Symphony in C minor, *Holloway*; March on a theme of Handel, *Guilmant*.

Mr. Allan Brown, Westminster Central Hall—Triumphal March, *Dudley Buck*; 'O Sanctissima,' *Lux*; Concert Caprice, *Mansfield*; 'Finlandia,' *Harpenden* (two recitals)—Overture, 'William Tell'; Aubade, *Johnson*; Sonata No. 1, *Mendelssohn*; Finale, Sonata in F minor, *Rheinberger*; Allegretto, *Wolstenholme*; Gothic Suite, *Boëllmann*.

Mr. F. Gostelow, Beeston Wesleyan Church—Overture in C, *Hollins*; Sonata in A minor, *Borowski*; Fugue in D, *Bach*; Overture, 'Rosamunde,' Hope Street Church, Liverpool—Choral No. 3, *Frank*; Gothic Suite, *Boëllmann*; Scherzo Symphonique, *Guilmant*; Overture, 'Oberon.'

Dr. E. C. Bairstow, York Minster—'Recessional, *Alan Gray*; Nocturne, *Bairstow*; Four Sketches, *Schumann*; Lament, *Harvey Grace*; Prelude in C sharp minor, *Rachmaninoff*; Prelude and Fugue in A minor, *Bach*.

Mr. B. T. P. Hollins, Beckenham Congregational Church—Marche Solennelle, *Mailly*; Prelude on 'Old 100th,' *Parry*; Air with variations, *Smart*; Pastorale, *Merkl*. Mr. Edmund West, St. John's, Territet, Switzerland—Fantasia (Sonata No. 17), *Rheinberger*; Andante and Variations in D, *Mendelssohn*; Triumphal March, *Selby*; Prelude in E flat, *Bach*; Choral Song, *Westley*.

Driver C. E. B. Dobson, Central Mission, Nottingham (five recitals)—Introduction and Variations on a Ground Bass, *Battison Haynes*; Coronach, *Barrett*; Sursum Corda, *Elgar*; Sonata in G, *Rheinberger*; Requiescat, *Cyril Scott*; Spring Song, *Hollins*; Pastorale in C, *Lemars*.

Dr. G. J. Bennett, Lincoln Cathedral—Concerto in B flat, *Handel*; Moderato and Pastorale (Symphony No. 2) and Finale (Symphony No. 8), *Widor*; Cantabile, *Boschi*; March from 'The Birds,' *Parry*.

Mr. R. Buchanan Morton, House of Hope Church, St. Paul, Minnesota—Fugue in D, *Bach*; Piece Héroïque, *Frank*; 'Les Petits Moulins à vent' and 'Les Vendangeuses,' *Conperin*; Dithyramb, *Harwood*; 'Finlandia.'

Pioneer W. J. Comley, St. Andrew's, Alexandria, Egypt—Prelude in A and Postlude in C, *Smart*; Three Choral Preludes, *Parry*; Andante in D, *Hollins*; Harmonies du Soir, *Karg-Elert*; March from 'Ariane,' *Guilmant*.

Mr. J. Matthews, St. Stephen's, Guernsey—Toccata, *d'Éry*; Largo, *Matthews*; Andantino, *Lemars*; Symphonic Poem, 'Dawn,' *Matthews*.

Mr. W. J. Lancaster, Bolton Parish Church—Sketch in C minor, *Schumann*; Overture, 'The Mastersingers'; Processional March, *Guilmant*; Toccata and Fugue in D minor, *Bach*.

Mr. J. Patterson Shaw, Wharton Parish Church—Pastorale and Allegro, *J. C. Bridge*; Prelude Elegiac, *Shaw*; 'Le Coucou,' *d'Aquin*; March Horgroise, *Wollenhaupt*; 'In Paradisum,' *Dubois*.

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—'Holsworthy Church Bells'; Prelude Solennelle, *Mansfield*; Marche Triomphale, *Lemmens*; 'Easter Morn' and Variations on 'O Filii,' *John E. West*; Triumphal March, *Buck*; April Song, *Wolstenholme*.

Reviews.

PIANOFORTE MUSIC.

That the ground bass is by no means an obsolete form is proved by many modern examples of its use. The best results are usually obtained when the *ostinato* is shifted occasionally to one of the upper parts; the increased harmonic possibilities resulting from this method will probably lead to new and interesting developments. A very significant, though brief, example is John Ireland's 'Undertone,' the first of a set of 'Four Preludes for Pianoforte,' just published by Winthrop Rogers. Here we have a theme of ten quavers (two bars of 8) placed almost entirely in the alto. The result of a blend of fluid rhythm and beautiful harmonization is a piece of quite singular appeal. The remaining Preludes are called 'Obsession' (a difficult and at first somewhat repellent movement), a simple Christmas tune called 'The Holy Boy,' and 'Fire of Spring,' a highly original and effective piece.

The completest of contrasts is provided by John Ireland's 'Leaves from a Child's Sketch Book' (Winthrop Rogers), three little pieces which show the not too frequent combination of simplicity and significance. The degree of difficulty is about that of the elementary division of the Associated Board Examinations.

Granville Bantock has made a brilliant pianoforte solo from the Quickstep 'The Hills of Glenorchy,' the first of 'Two Scottish Pieces' (Elkin & Co.). We like especially the delightful 'Soavement' section.

Three Pianoforte pieces by Ronald Dussek (Elkin & Co.) are not strikingly original. They are, however, well written, and provide useful teaching pieces of moderate difficulty. Of Harold Wallis's 'Evening Sketches' (Elkin & Co.) we regret we cannot say even that; they strike us as being feeble imitations of the weaker mannerisms of MacDowell.

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No country seems too remote for Granville Bantock's muse, so a couple of 'Songs from the Chinese' (Elkin & Co.) give us no shock. The number before us, 'A Feast of Lanterns,' is of a very attractive character, though (or because) the music is western rather than Oriental in style.

Norman O'Neill's 'Eagles of England' (Elkin & Co.) is a rousing song dealing with our airmen, and dedicated to the members of that gallant force. The straightforward tune should make a capital march.

VIOLIN MUSIC.

As arranged by Ethel Barns, Cyril Scott's 'Lullaby' is an expressive piece for violin and pianoforte (Elkin & Co.).

Frank Bridge's Sonata for violin and pianoforte (Winthrop Rogers) is a fine work that deserves far more lengthy notice than we can find space for. It begins with a fine swinging tune, from which is derived on page 8 a beautiful theme in G flat. The movement is concerned mainly with treatment of this material, and is at once free and consistent. It is succeeded by an elusive *Adagio*, which however breaks off into a quaint and tender *Andante con moto*, leading into a fiery *Allegro*. Working of these three subjects is followed by a resumption of the theme of the first movement by way of *Coda*. Players in search of music which has something to say and says it well will find it in this fine Sonata.

ORGAN TRANSCRIPTIONS.

Two organ transcriptions for funeral and general use come from Messrs. Elkin.—Edgar Barratt's 'Coronach' (a Highland Lament) and Cyril Scott's 'Requiescat,' arranged by Dr. Eaglefield Hull. The 'Coronach' is straightforward, and should make a popular appeal. 'Requiescat,' played on delicate stops, is effective in a different way, though too dissonant for the average ear. We confess to finding Mr. Scott's strings of sevenths and other mannerisms rather trying, not because they are discordant, but on account of their monotony.

The Musical Quarterly. April number, pp. 160, price 60 cents.

[G. Schirmer, New York and Boston.]

This welcome magazine maintains its interest for thoughtful musicians. The number contains eleven articles. Mr. Orlando A. Mansfield contributes an able and informing article on the late W. T. Best, and Mr. Charles L. Buchanan, after snuffing out Brahms, Strauss, Debussy, and Reger, makes an acute and discriminating study of Leo Ornstein the occasion of a masterly survey of the tendencies of modern music which he believes will culminate in the next super-composer.

Obituary.

We regret to record the following deaths:

M. HENRI KLING, Officier de l'Instruction Publique, Membre du Consistoire de l'Eglise Nationale Protestante, which occurred at Geneva on May 2. He was a well-known musical personality who had many friends in this country, especially in military band circles. Henri Kling was born in Paris on February 14, 1842. At the age of twenty he received an appointment in Geneva as first solo horn-player at the Opera and in the Pepin Orchestra, the name of whose conductor is still known in Switzerland as one of the old Genevese celebrities. Three years later, in 1865, he published his 'Horn School,' which is now known all over the world as one of the best methods. On September 28, 1866, he was elected Professor of Musical Theory and Horn-Playing at the Geneva Conservatoire, a post which he occupied practically until his death. He has trained a large number of wind-players, many of whom have since greatly distinguished themselves. When, in 1897, Henri Kling visited England, he was extremely well received by a number of prominent representatives of the military bands in this country, and all his life he cherished the remembrance of numerous friendships which arose from his visit. The musical activities of Henri Kling were numerous, and by no means limited to the domain of wind instruments. He was also for thirty-seven years organist at Cologne, that little place on the shores of the Lake of Geneva which has such a large colony of English residents, and since 1879 he held the post of Professor of Music at the Municipal Girls' School in Geneva. He further wrote a book on

instrumentation which has been translated into many languages and is known in many countries, including England and America. For a number of years he was bandmaster of the 'Landwehr' Military Band and conductor of the Kursaal Orchestras of Geneva and Evian-les-Bains, and he was second conductor of the Municipal Orchestra of Geneva with Hugo de Senger. In France he was well-known as adjudicator at military band, and especially brass band, contests, which take place year-by-year all over the country, from Paris to small provincial places. The compositions of Henri Kling include the following four works for the stage, all of which have been performed in Geneva: 'Le Dernier des Paladins,' Opéra Comique (1863); 'Les Deux Rivaux,' one Act (1864); 'L'Echafaud de Berthelier,' Scène lyrique (1866); 'Le Flûtiste,' one Act (1878); a Symphony in D major, the Overtures 'David Livingstone,' 'Ariane,' 'Reine Berthe,' and 'Marie Stuart,' and numerous smaller works which have become very popular in England and elsewhere.

[We offer our sincere condolences to Mr. Otto Kling (Messrs. J. & W. Chester) on the loss he has sustained.]

PINI CORSI, the most celebrated basso-comico of his time, on April 21, at Milan, at the age of fifty-nine. He was born at Zara, in Dalmatia, but he was proud of his Italian parentage. He was known the world over for his interpretation of comic parts in opera. An atmosphere of jocundity was generated by the appearance on the stage of his characteristic figure. Not only was he a perfect mimic, but he also possessed a fine voice—educated in the best school—from which he drew all the effects he required for his special art. His creations of Don Pasquale, Don Bartolo in the 'Barbiere di Siviglia,' Dulcamara in 'Elixir d'Amore,' and other comic parts, will long be remembered. He was ever ready—and this cannot be said of all famous artists—to lend his services to charitable ends.

MADAME GEYMAR, who from 1857 to 1876 was one of the principal sopranos of the Paris Opéra. She was born in 1834, at Antwerp, and was the daughter of M. Lauters, a professor of painting. She made her first appearance in Paris at the Théâtre-Lyrique in 1855, and shortly afterwards married the tenor Geymar. She left the stage on the termination of her engagement at the Grand Opéra.

SMALLWOOD METCALFE, at 5, Gardner Mansions, Church Row, Hampstead, on January 1, after a few days' illness. He was born at Kendal, in 1868. His musical faculty found scope chiefly in choir-training. For many years he gave concerts at Eastbourne, and he was a chorus-master for Sir Henry Wood at Queen's Hall. For five years previous to the outbreak of the War he gave on his own account series of subscription concerts at Queen's Hall.

LIEUT. WILFRID PAGE, on March 28, as a result of an operation necessitated by a wound received at the battle of Gaza. He was a very promising young musician. Closely connected from his early youth with the Metropolitan Academy of Music, he gained the gold medal offered there for pianoforte playing, and until he joined up he was conductor of the Operatic Society and professor of pianoforte at this Institution. All the numerous friends he made will treasure the memory of this brave and able man.

Correspondence.

MUSIC IN WALES.

[In the article commented on below the writer summarised the Report of the Welsh Commission (given in full in our last number) by stating that there is abundance of tradition and national aptitude in Wales and that 'these are dying of inanition,' and later he says that 'the sol-fa system which is prevalent has produced its usual result of bringing the singer's power of reading with ease up to a certain point, but of barring his advance to more difficult music.' These criticisms led Professor Evans to write a spirited letter to *The Times*, which, however, was not inserted. We have the pleasure of giving this letter below.—ED., M. T.]

TO THE EDITOR OF 'THE TIMES.'

SIR,—Your contributor, in his article entitled 'Music in Wales' which appeared on April 20, quite reflects the

criticism embodied in that portion of the evidence of the Report of the Royal Commission to which attention is directed; yet I contend that this evidence is not sufficiently substantiated to be taken as a text, and so the remarks based upon it lose weight in consequence. From what is written it appears that the musical genius in Wales is 'dying of inanition.' This is far from representing the truth. From intimate experience I can speak of the musical life of Wales for the past thirty years, and can testify to the very great progress that has been made in all branches of the art. Details can easily be supplied, but it may be sufficient to state that the number of complete works performed in Wales is at least tenfold compared with thirty years ago. As these works include Bach's 'St. Matthew' Passion, Beethoven's 'Choral Symphony,' Brahms's 'Requiem,' Franck's 'Beatitudes,' all Elgar's choral works, Bantock's 'Omar Khayyam,' and practically all other choral masterpieces, obviously the criticism that our standard of performance is too elementary is not justified. Progress in instrumental music has been phenomenal. The standard of pianoforte and organ playing is incomparably higher, and for every player of thirty years ago there are to-day forty.

Also, in the populous districts of South Wales a creditable orchestra can be organized for choral performances without much difficulty.

Again, reference was made to the Sol-fa system as being a bar to progress. This is in no way borne out by the facts as I know them, for in the first place it is a system which has taught the Welsh democracy to sing, and has been the means of enlarging the musical knowledge of thousands who without it would have depended entirely upon their memory of tune. So far from Sol-fa having proved a bar to further progress, I can state that a large number of those who are now professional musicians were induced to proceed with the study of the universal notation as a result of their previous knowledge of Sol-fa.—Yours, &c.,

DAVID EVANS.

(Mus. Doc., Oxon., Professor of Music in the University College of South Wales and Monmouthshire.)

Cathays Park,
Cardiff.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I perused with great interest the article on the Musical Education of Wales. It has long been my idea that Wales should have a Conservatorium of its own. The national gift of Wales with regard to music is very large, and it most badly needs a Control Power to do for it what MM. Belaiev and Moussorgsky have done for Russia. Music is a universal language with the Welsh, which up to now, comparatively speaking, has been confined to song. With a power to train her great gift, Wales would undoubtedly become one of the greatest musical countries in the world. Her many beautiful folk-songs and hymns, unsurpassed in their grandeur, lie unknown to the majority. Properly edited, they would make a work for musicians to appreciate. Russia has risen from obscurity to be one of the leading musical countries with the help of a few enthusiastic men. Why should not Wales? Her material is as good. I hope the proposition will be most strongly supported. The Welsh people I think would be the first to appreciate the efforts to educate them in the art they so love.

Yours, &c.,

K. ROBERTS CULLINGFORD.

SOLDIERS' CHOIRS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The interest which the *Musical Times* is good enough to take in soldiers' choirs leads me to give you an account of six months' experience here. In camps remote from any civilian population a male-voice choir is alone possible; and where the numbers are large, as at Brocton and Catterick, a sufficient supply of first tenors can be had to make the results satisfactory.

But in small camps of one or two battalions such a supply rarely exists, and in such cases it seems better, where a large village or small town is near, for soldier-singers to join the local mixed-voice societies, which are often in temporary abeyance through loss of their own men. Very decent

musical results are procurable from quite ordinary material, while the female and khaki elements are mutually attractive and assist regular attendances at rehearsal. In this village of 1,000 people, close to a camp of the same number, the village society, broken up since the War, has this season been revived; and with a well-balanced choir of sixty voices we gave 'Messiah' on Christmas Day (with Handel's original accompaniments) and a miscellaneous concert later on, both with good musical results and much enjoyment to the singers.—Yours &c.,

CHAPLAIN TO THE FORCES.

Pattingham, East Yorks.

[Our correspondent encloses a programme of one of the concerts given by the Society. Amongst the eighteen items we note the following: *Choral*: 'Sing we and chaunt it' (Pearshall), 'In going to my lonely bed' (Edwards), 'Omar's Hymn to the Sun,' for male voices (Goss), 'The Snow' (Elgar). *Vocal Solos*: 'To welcome you' (Goring Thomas), 'Sea-wrack' (Harty). *Instrumental*: Violin Sonata in E minor (Corelli), Andante from Concerto (Mendelssohn).]

THE MANUAL 32-FT. STOP, ETC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—As I am on a few days' leave, and have not been able to see the *Musical Times* for a considerable period, I may perhaps be pardoned for advertising to a statement made by your correspondent on page 17 of the January issue in commenting on the monster Philadelphia organ. He notes the fact that there is a 32-ft. Contra Bourdon on the Great manual, and adds—'the first manual 32-ft. we have met with.' May I be allowed to point out that a stop of 32-ft. pitch on the manuals is now by no means rare, and to name (amongst others) the following instances: Ely Cathedral, Newcastle Cathedral, Trinity College Cambridge, St. Nicholas' Church, Whitehaven, Doncaster Parish Church, Leeds Parish Church, St. Paul's Church, Toronto, and Johannesburg Town Hall. In the Ely instrument this register is complete to CC, in the other examples it extends at ten. C only. In the Johannesburg organ there are two, a flue stop on the Great manual and a reed on the Bombarde. The latter may perhaps be the only example of a manual 32-ft. reed extant, but I am not sure, and even this idea was foreshadowed by the late Mr. Thomas Casson in some of his tonal designs.

I entirely agree with your correspondent that a well-planned instrument of about a hundred speaking stops should satisfy all musical requirements, and in this connection I would call particular attention to the Johannesburg Town Hall organ, which contains slightly less than that number.

The specification so far as I am aware has not hitherto appeared in your columns. If so, I sincerely hope that this omission will soon be remedied, as it will amply repay careful study by all those who are interested in organ construction. This important instrument was designed by my friend Mr. Alfred Hollins, and was completed about two years ago, he himself giving the opening series of recitals. It is interesting to note that the development of the harmonic structure of some tonal families, the reed department especially, has been carried even further than in the Liverpool Cathedral organ. I need hardly say, by the way, how greatly we deplore the premature death of its designer. Taken as a whole, the Johannesburg instrument ought to appeal to all schools of players, as it presents ample resources for the adequate rendering of every kind of music from the organ works of Bach to the latest orchestral transcriptions.—Yours faithfully,

GEORGE DIXON
(Lieut.-Colonel).

April 18, 1918.

ALBENIZ AND HIS OPERA 'MERLIN.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I was much interested in Mr. Klein's article on my poor friend Albeniz, and I am always glad to see Albeniz's genius recognised. I was a little surprised however that Mr. Klein did not mention the opera 'Merlin,' the first of the

'King Arthur' trilogy I wrote for Albeniz, and the only one he finished before his death. It has never been performed, no English impresario ever caring to risk money on a new opera. But it is as great an advance on 'Pepita' as 'Pepita' was on 'Henry Clifford'; and this, I think, Mr. Klein knows.—I am, Your obedient servant,
440, Strand.

LATYMER.

[Lord Latymer may be perfectly correct in his comparative estimate of 'Merlin' and 'Pepita,' but he is not equally so in his concluding surmise. As a matter of fact I have never heard a note of 'Merlin,' and do not even possess the vocal score, though I believe it was published during the period when I was living in New York. My object in describing 'Pepita' in your columns was to draw attention to an example of Albeniz's genius that I had seen and heard for myself. I wish I could do as much for 'Merlin'—a great legendary theme to which no operatic composer has hitherto done justice. An opera on such a subject by Albeniz would be bound to be interesting; and I fully share Lord Latymer's evident feeling that it ought to be brought to a hearing upon the English stage.—H. K.]

THE ART OF TEACHING SINGING.

BY AGNES J. LARKCOM.

[The following is the text of a paper by Madame Larkcom read before the Society of Women Musicians. Madame Larkcom is one of the best-known and most highly-esteemed teachers of singing in London. She is therefore entitled to speak with authority on this much-discussed question.—Ed., M.T.]

We have met together to-day to consider seriously some aspects of the art of teaching singing. This subject was brought forward prominently lately by the Society of English Singers, particularly in a kind of manifesto which appeared in the *Musical Times* for July, 1916, and which was issued apparently as an authoritative statement of the aims of the Society. In view of these activities, and considering that the subject generally seems to be arousing more interest and attracting greater attention than it has been favoured with in the past, I have thought that it would be desirable for women to arrange some sort of meetings for discussion in order to thrash out from the woman's point of view some of the theories which obtain as to the foundations of good singing and teaching about which at present there is diversity of opinion. I thought it would be a very fine thing if this study could be organized and set going by the Society of Women Musicians. The Society numbers among its members a good many women who have had wide experience both as performers and teachers, and I feel strongly that the moment has come when we ought no longer to sit down tamely and allow men alone to decide what we can and what we cannot do, what is right and what is wrong, and in fact take up the position of final arbiters with regard to our development mentally and artistically. I consider women must know best about their own physical powers and limitations, and I also think we ought to establish a standard of taste and excellence of performance for ourselves, and endeavour to help the younger members of the Society by giving them the benefit of the collective experience of those of us who have had wider opportunities. Women are still apt to be timid and afraid to assert themselves—if they hold original views, they give them up too readily if a man comes along and attacks them. I am inclined to hope that if various aspects of the art of singing and teaching singing were dispassionately discussed here, we might feel more certain of ourselves and be able to inspire the less experienced members of the Society with greater confidence and enthusiasm.

WHAT CAN WOMEN DO?

It has been asked by a good many persons 'What can we do?' or 'What are we ready to do?' Well, at the present time, when everything around us is giving evidence of the extraordinary capacity of women and the wonderful adaptability they have shown in taking up work of kinds hitherto deemed quite outside their sphere, I do not think we need fear to attack the problems connected with good

singing or the teaching of singing. This at least is legitimately our business, and there is no reason for hesitation.

THE 'PUBLIC SCHOOL SPIRIT.'

There is one thing, however, we ought to do if we hope to achieve good and lasting results. We ought to try and cultivate a good deal of what is sometimes called the 'public school spirit.' That is, we must be ready to give and take, play fair, enjoy the success of others, and as a result of real esprit de corps award generous recognition and appreciation to the work of our fellow-artists. We know that amongst scientists every profound thinker expects his theories to be subjected to severe tests and all sorts of criticism. When tests are applied or criticism is offered for the sake of advancing knowledge and discovering truth, no scientific worker is disturbed even if eventually he has to modify his theory and re-form his conclusions. The object he has in view is the unveiling of truth; he learns by making mistakes, and benefits by the critical attitude of his fellow-workers. I am afraid in the musical profession there is not enough of this philosophic state of mind. We are many of us rather apt to take offence easily, we do not like criticism, and instead of welcoming suggestions from experienced persons, we sometimes treat them with a little less respect than they deserve. Now when the whole world is at war and we have before us such an awful lesson as to the evils of unbounded conflict, is it not possible that we, the members of this first little Society of Women Musicians, may work together instead of competing and endeavour to lift our art to a higher level than it has ever reached by united effort and friendly co-operation?

It seems to me to be more in harmony with woman's nature to build up rather than pull down; at the bottom of our hearts we all prefer to construct rather than destroy. In order to do good work we must have definite aims, and before going into the details of the scheme of study I have in mind, I should like to say a little about the qualifications which we have a right to expect from students of singing, and the kind of knowledge which a teacher of singing ought to possess if she wishes to do work of real value and importance.

QUALIFICATIONS NECESSARY FOR A SINGER.

I do not think we are nearly exacting enough with regard to the qualifications of the would-be singer. People seem to think that anyone can sing, and that a few lessons are quite sufficient to prepare a girl to sing prettily to her friends. I think it is time we asked for more, and began to try and make people understand that singing is a very difficult and beautiful art—that it is probably not a branch, but the very root from which music has sprung. It is certainly the most human aspect of music, and emotion expressed by the voice must surely enter more readily and intimately into the heart than when conveyed by an instrument, no matter how skilfully used. Let us, then, take an exalted view of the art of singing, and do our best to break down the prejudice which exists as to its value and beauty.

With regard to the qualifications which we should demand from the pupil in singing, there are five which I consider absolutely necessary. They are:

- (1) A good voice;
- (2) Musical aptitude;
- (3) General intelligence;
- (4) Good health;
- (5) Character.

I do not consider that we can ever make a good singer if the individual being trained does not possess these qualifications in a very fair degree. I am afraid the two latter—health and character—are not considered nearly enough. By good health I do not mean merely general health, but the local well-being of the organs engaged in voice-production—the nasal passages, throat, lungs, &c. Teachers often strive for weeks and months to cure defects of production which arise from some local obstruction, and it is quite necessary for a teacher to train herself to recognise the peculiarities of sound which are caused by different kinds of diseases such as adenoids, granulations, enlarged tonsils, weak lungs, &c. They each have their own particular manner of affecting the voice, and it is useful to be able to detect the various symptoms.

CHARACTER.

What I call 'character' is of the utmost importance—I mean the possession of the qualities of patience, perseverance, industry, self-control, and joy in overcoming difficulties which takes the pupil so quickly along the path of progress. I often think that 'character' is rarer than intelligence. So many students are clever, but flippant; they cannot, or will not, see the necessity for practice. They forget their breathing exercises, laugh at their diction exercises, and demand silly little songs or ragtime ditties instead of trying to understand beautiful music!

THE TEACHER'S KNOWLEDGE.

Now with regard to the kind of knowledge the teacher ought to possess before she can hope to deal successfully with the various kinds of pupils who will be placed in her care. What ought to be the fundamental idea which should underlie her work and direct her aims, and how can she best prepare herself to put in practice the theories which inspire her work?

I think we are all probably agreed in believing that music has a wonderful power of stimulating and enhancing emotion. When fine music is added to beautiful words we are all conscious of being able to enter with greater understanding into the inmost thoughts and meanings of the poet much more than when the words are merely read or spoken. In fact we most of us feel that music can convey to us degrees of emotion which lie beyond the region of words, and are too fine and subtle for ordinary expression. The special art of the singer seems to me to consist, speaking broadly, in the 'adequate expression by means of the human voice, used in conjunction with music, of any or every kind of emotion.' To attain to this power the singer must be trained in every way—patiently, methodically, and persistently. Without intelligent training I cannot think it is possible to arrive at really great and lasting results.

PHYSICAL TRAINING.

No one can teach anything without being observant, and we can often learn from outside subjects facts which enable us to understand better our own particular study. It has always interested me to notice the effects of training on different persons and classes. Let us for example consider that which is very much in evidence just now, as revealed in our new armies. It is a mere truism to remark that under the severe discipline of the sergeant-major, many a slouching, sluggish loafer has been changed in a few weeks into a smart, alert, and active soldier on whom it is a joy to look, and who has often improved mentally and morally as much as he has in bodily grace and perfection. Then let us look at the ordinary acrobat. I do not suppose that Nature has gifted the majority of these persons with particular or special powers: in fact I imagine most acrobats begin their training so early that there would not be time to find out whether they are specially gifted or not: they are made—not born, and yet we see from ordinary children of ordinary parents without unusual ability or exceptional physique, performers exhibiting the most remarkable agility, suppleness, and strength, showing frequently a perfectly beautiful physical development, and usually giving evidences of the possession in a remarkable degree of the moral qualities of courage, judgment, and control. If these wonderful results can be obtained by discipline and training from the raw material of which so much of our splendid new armies is composed, and from the probably unscientific and not particularly sensitive persons who provide entertainments based on physical display, how much may we not expect to result to the student of singing, from careful training by informed and educated persons, of the organs engaged in voice-production. To my mind most of the failures we so frequently hear of in modern times—the inability to endure the strain of modern vocal music, the harshness, tremulousness, and fatigue noticeable in so many voices—result from the want of sufficient technical training—both students and teachers are in too great a hurry. Instead of following patiently the long path of slow development, they ask for short cuts to excellence and only arrive at disaster and disappointment. The training which will fit the student to become a fine and successful vocalist must deal first with the physical, and then in turn with the mental, æsthetic, and sympathetic aspects of the singer's art.

TRAINING FOR THE EXPRESSION OF EMOTION.

We will now consider in what this training should consist, and what ought to be the objects in the teacher's mind while striving to develop the powers of a student. In order 'to express adequately any or every kind of emotion,' the physical organs engaged in singing must first be brought to such a point that they can produce fine resonant tone, and endure hard work *without fatigue*. They must be able to respond instantaneously and accurately to the mental images in the mind of the singer, and they must also be capable of reproducing at will the bodily conditions which would obtain were the artist actually moved by the emotions he is seeking to interpret. We must remember that every passing thought affects us physically and modifies to a certain extent our physical condition. We must realise, too, that there can *never* be perfectly appropriate tone-colour unless the organs concerned are brought into the state they would assume if the performer were really experiencing the emotions about which he is singing. These conditions will probably be obtained fairly easily by the individual when the subject deals with emotions natural to himself and with which he sympathises, but those ideas with which he is unfamiliar, or to which he is opposed, will be more difficult for him to convey. In these cases mind and body are less alert, the vocal mechanism does not adapt itself so readily to the will; there is less flexibility and a slower response, because the desired conditions are unusual or disliked. From the physical point of view then, the organs must not only be developed as much as possible and made strong and healthy, but they must also be flexible, supple, and well under control.

PHYSIOLOGICAL KNOWLEDGE NECESSARY FOR THE TEACHERS.

How are teachers to prepare their students for these conditions of strength, response, and control? They must first have a certain amount of knowledge of the structure of the vocal organs, which consist of the lungs (the motive power), the larynx (or vibrating element), the pharynx (the chief reflector or resonator), and the mouth (containing the organs of articulation). Secondly, teachers ought to be as well-informed musically that they can select the best for their pupils out of the wide field of musical literature which lies before them, and by knowledge of musical structure prepare their pupils for intelligent phrasing. Thirdly, they should be educated so that they can appreciate the beauties and understand the importance and values of the words they desire to interpret. Finally, they should be sufficiently cultivated to enter into the spirit of the different periods and nationalities to which the music they are studying may belong, and sympathetic enough to understand the various states of mind of the different characters (particularly in opera) whose sentiments it may be necessary for the student to express. The whole art of vocal perfection rests fundamentally on good breathing. In order that teachers may give suitable exercises for the development and strengthening of the lungs, they should study those organs in many and various ways: first, as to their texture—the lung substance is somewhat delicate, and can be easily injured; then their shape—it is well to notice in what direction expansion can most easily take place; then their size and surrounding framework. Breathing for speech and song differs from ordinary inspiration in that a new feature is introduced, that of voluntary control. In ordinary life the aeration of the blood is effected by action which is practically unconscious or subconscious, and goes very little beyond a slight movement of the diaphragm. In singing or sustained speech a larger amount of breath is necessary and control is absolutely essential. This new aspect makes breathing exercises as necessary to the finely developed healthy person as to the delicate one: in fact, the outpouring of breath from a vigorous singer impinging on the vocal cords unchecked and uncontrolled is capable of doing a great deal of mischief in a short time. The teacher therefore must devise exercises which will develop the lungs so that there may be ample quantity of breath, then direct their action in such a way as to avoid interfering with the freedom of the neck or throat, then bring about a method of expansion which does not induce fatigue, and finally, by attention and concentration, gain such control of the intercostal and the diaphragmatic muscles that they

is no chance of work being thrown on the larynx of a kind for which it is undesigned and unfitted. The larynx, which we may take as the only organ engaged in the actual formation of sound, is a very delicate instrument. It must be trained and strengthened so that its movements may become both free and rapid. It must be capable of sustaining sounds steadily, and adjusting different degrees of tension so that attack may be pure and pitch accurate. It must also be able to modify its action in the way usually spoken of as 'changing the register'—modifications which, in my opinion, are necessary to avoid strain, and desirable as a means of ensuring the best results both as to compass and quality. Above all things, teachers ought to be sure that no attempt to control the breath-pressure should be made by the larynx. It is enough to compare this tiny organ delicately poised on the top of the windpipe, with the large mass of the lungs with their heavy, bony framework and powerful muscles, to realise that unless the breath is controlled by the proper muscles, the vocal cords and little larynx are quite unable to resist the rush of air, and tremulousness, uncertainty, and strain are the unfailing effects of misdirection of energy and lack of proper control.

RESONATORS.

We now come to the pharynx and resonators. Resonance presents one of the most fascinating aspects of vocal art, but it is far too wide a subject for me to do more than touch on it. Suffice to say that although some of the resonating cavities are not subject to modification, the greater part of the pharynx is susceptible of change, and it is to this power of altering its shape that we owe the almost limitless variety of tone-colour which is possible to the cultured singer. It is the pharynx and resonators which provide the characteristics which distinguish every individual voice and modify every sound from the deepest to the most acute. The organs of articulation are also much in need of training. The tongue, lips, and soft palate need to be brought thoroughly under control; and as neatness, quickness, and accuracy of adaptation are essential for the production of good tone and distinct diction, exercises must be given which will bring about this facility and do away with the dullness which results from sameness of tone and badly-enunciated words.

PATIENCE, INTELLIGENCE, AND EXPERIENCE NEEDED.

Briefly as I have touched on the necessity for training in the student and knowledge on the part of the teacher, I think I have said enough to show that it needs a good deal of time and a great deal of patience and intelligence to make a really good teacher of singing. Experience is of course the great instructor, but do we not sometimes gain our experience at the expense of the pupil? The vocal organs are so delicate, so liable to injury—they are living things which grow and can decay—if injured they can never be replaced. Sometimes the mere touch of the ignorant can inflict a severe wound. The Society of Women Musicians is alive to the difficulties which confront the teacher and the dangers to which the pupil is exposed, and it is suggested that a committee should be formed of experienced teachers and singers who would take various subjects connected with singing, and by patient study and consultation endeavour to arrive at some conclusions which all felt to be true, and on that basis formulate some recommendations to young teachers which would perhaps assist the conscientious and enthusiastic beginner.

After a time, I have proposed that short lectures should be given by different members of the committee to members of the Society of Women Musicians, and free discussion invited. The subjects might include:

SUGGESTIONS FOR LECTURES AND DISCUSSIONS.

First:

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|--------------------------------------|-----------------------------------------------------------------------------------------------------------|
| Breathing, from the point of view of | (Structure of the lungs;
Methods of breathing;
Exercises for development;
Exercises for control. |
|--------------------------------------|-----------------------------------------------------------------------------------------------------------|

Secondly:

- | | |
|------------------|------------------------------------------------------------------|
| The Registers... | (What they are;
How to use them;
How to blend and control. |
|------------------|------------------------------------------------------------------|

Thirdly:

Beauty of Tone

- | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Characteristics;
How to acquire purity and sweetness;
How to acquire steadiness;
How to improve resonance;
Exercises for all these qualities. |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|

Fourthly:

Diction

- | |
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| How vowels are formed;
How consonants are formed—The difference between simple vowels and diphthongs;
Exercises for pure vowels and vigorous consonants. |
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Fifthly:

Phrasing

- | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The principles which underlie the art of phrasing;
Good places for breathing, how to select;
Light and shade;
Variety of tone-colour—its cause, effect, and means of attaining it. |
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THE TESTING AND CERTIFICATION OF CAPACITY.

I suggest too that later on young teachers should have the opportunity of going before the committee from time to time in order to have their knowledge and capacity tested, and if found to be thoroughly well grounded in the art of teaching, to be given a certificate from the Society of Women Musicians to that effect. The certificate in *no case* to be given until the candidate had appeared several times.

That young singers should also be given similar opportunities of singing to the committee, and if their voices were found to be well-produced, their method good, diction clear, and phrasing intelligent, they should be asked to perform at the Society's concerts, and perhaps recommended by the Society to different concert-managers.

I believe that if we could establish a very high standard of excellence amongst our members we might in time find ourselves wielding a good deal of influence. I should make it clear that our certificates or recommendation would never be given until the candidate had been tested again and again. The aim of the whole thing would be to arrive at a very high level of excellence, and patient endeavour is in my opinion of the utmost value towards that end.

If these meetings were successful it would be useful to study the general physiology of the vocal organs, and try and get out some diagrams which would be useful to young teachers. I do not think those in existence quite fulfil their purpose.

INTERPRETATION OF STANDARD WORKS.

I should very much like in the future to see meetings arranged for the purpose of studying the interpretation of standard works of art, beginning with the classics and coming down to modern times. Recitative is not at all well understood, and my own opinion is that the best and most appropriate phrasing is only to be learnt if the works are studied in their original languages. Accurate translations could be given, and the styles appropriate to the different periods and nationalities could be studied, so that they might each be appreciated and understood.

CONCLUSION.

I hope I have made fairly clear the kind of knowledge I think a teacher ought to possess, and that you have been able to follow the details of my little scheme of work for mutual study and improvement; but it is well to remember that although you cannot be a good teacher without knowledge, it is quite possible to be very learned and yet fail to be able to impart. There is something needed beyond knowledge, and in this lies the great distinction between art and science. A science is only a science when everything about it has been tested and organized, but art seems to cease to be art when it can be explained. The best of teaching comes from a ready perception of the pupil's needs, and rests fundamentally on sympathy, imagination, and intuition; it is also to a certain extent creative. I believe it is as essential to a teacher to form a mental ideal and work towards its realisation as it is to a composer or a poet. The singer's art, too, is largely creative, and probably it is the lack of appreciation of this point of view by modern composers and conductors alike which so greatly discourages the most highly-gifted and sensitive vocal artists of to-day, and gives too much importance to the loudly-vulgar singer who is so much in evidence.

VLADMIR ROSING AND GREEK MUSIC.

The Russian singer, M. Vladimir Rosing, recently gave a song recital at Æolian Hall. Before a very appreciative and numerous audience, where the principal Allied languages could be heard during the short *entr'actes*, Mr. Rosing presented some exquisite specimens of representative Russian and French music and also a Greek lullaby that sounded like one. Besides the songs noted below he sang 'Ah, give me this night' (Bagrinovsky), 'Extase' (Duparc), 'Nocturne des Cantilènes' (Poldowski), 'Isobel' (Frank Bridge), 'Love's Lullaby' (Vassilenko), 'October' and 'Rain' (Gretchaninov).

As the artist went through his extensive and varied programme his spellbound audience must have asked themselves, as I did, How can Mr. Rosing, over and above his singing, succeed so well in assuming such a variety of psychical dispositions? We indeed communed with the heartache of Tcherpine's 'Falling leaves,' the pagan romanticism of Glazounov's 'Nereida,' we were moved by the tragic subtleties of Chausson's 'Nocturne,' the realism of Debussy's 'Noel des Enfants,' and the pitifulness of Manikin Nevstruov's 'The Song of the Poor Wanderer.' The latter was performed for the first time, and encores repeatedly, owing as much to its weird Dostojewskian savage grandeur as to its marvellous interpretation. Mr. Rosing not only sang, he acted—he lived, as it were, every atom of the song, as could be seen from the dramatic mould he gave his physiognomy, and the contagion of his terror permeated his audience. The words of this song were written by the great Russian poet Necrasov, who describes in it the pangs and terror of cold and hunger as felt in Russia in the depth of the cruel winter. The song was of course sung in the original language, but here is a free translation, made presumably by Madame Marie Rosing:

'THE SONG OF THE POOR WANDERER.'

A Wanderer is roaming, and out on the plain the wind whistles and moans in his ear,

'It is cold, Wanderer, it is cold.'

He goes on further through the forest, and there the beasts are howling,

'We hunger, Wanderer, we hunger.'

He walks over the fields and asks the corn, 'Why are you so lean?' And the corn replies:

'From the cold, Wanderer, from the cold.'

He sees the cattle, and asks them the same question, and mournfully they low:

'We hunger, Wanderer, we are cold.'

He enters the village and inquires of the peasants, 'Do ye live well?' And they reply:

'We are hungry, Wanderer, we are starving.'

Last of all he sees a peasant beating his wife, and he calls out, 'Hey, Peasant! why do you hurt her?' And the peasant cries:

'Because it is cold, Wanderer, so cold.'

In these days of unprecedented rage and misery we feel particularly alive to such sentiments of horror. Drawn out suffering has rendered us more thoughtful, receptive, and responsive. This is certainly not the bad side of the war. Apropos, we find the same in Debussy's 'Noel des enfants qui n'ont plus de maisons.' This little gem was dealt with in the *Musical Times* for May, 1917, by its Paris correspondent. It is always a great favourite, and has been encored repeatedly in London just as it was in Paris.

Mr. Rosing had also a surprise in store for his audience. He gave us a first performance of a most original Greek lullaby by M. Petro Petridis. The words are by the Greek national poet Valaoritis. I feel it necessary to glance here at the musical conditions in Greece in order to do justice to the bold initiative of M. Petridis.

Centuries of political thralldom had broken the rudimentary yet so promising efflorescence of ancient Greek and later of Byzantine music. After the fall of Constantinople not only no progress was made in that art, but music, and the other fine arts, lost their privilege in the every-day life of the Greeks. The re-establishment of the little kingdom of Greece was

followed by some sort of musical initiative, but it was very weak, and the difficulties were serious owing to the want of solid instruction in the science of modern music and composition, and also to the oblivion into which all the arts had fallen during the fatal interruption which lasted from 1453 to 1827. When the Greeks began little by little to take cognisance of their separate entity and accomplished some very good work in the other arts, especially in poetry, a serious effort was made to resuscitate the traditions of Greek music enriched as it once was by the additions of Byzantine musical development. But the influx of international and especially of the worst form of cheap Italian music rendered impossible this colossal task. The late Samaras among others could not for instance resist the sinful temptation of indulging in platitudinous imitation work of the current peninsular *bel canto*. What Greece needed was a classic renaissance like that which emancipated French music from the iron tutelage of the Italo-Meyerbeerian tyranny. Of all branches of human culture none was more deficient than music—there were no conservatoires, or musical erudition, in brief no possible means of musical enlightenment. M. Kalomoiris was probably the first to see some hopeful prospect of reviving the popular music by the use of traditional folk-tunes, instinct with the temperamental peculiarities of the race. The more fortunate Russians had already borrowed a number of Greek motives and worked them up. M. Kalomoiris, inspired by their example, did some good work, but unluckily there is no unity of interpretation in his output, and a Greek motive is often elbowed by a Wagnerian motive. The peculiar rhythmic changes of Greek tunes, the archaic scales out of which they derive, were so many puzzles to the Greek composer, who went to France and Germany for light. How to apply Occidental music-theories of harmony and counterpoint to the rebellious Greek rhythms was the problem. European musical theories have envisaged only the ordinary major and the minor scales. How then was the composer to treat the complex and numerous Greek scales, and what novel harmonic standards was he to adopt? Evidently the chief difficulty was to enlarge the conventional boundaries of harmony, to make new deductions, and to draw out new harmonic values for the new combinations on the basis of the archaic Tropoi. Certainly much had to be revised in order not to give the strong characteristic finality of the strictly tonal music to the Greek folk-tunes that are mostly derived from one of the old scales, *i.e.*, Lydian, Hypolydian, Dorian, Hypodorian, Phrygian, Hypophrygian, and Mixolydian. Therefore, before composing, the Greek composer had to find out the relative harmonic values corresponding to his scales. This task is now easier in the light of the researches of the flourishing Russian and French Schools, the one already Oriental and the other orientalising, both having encountered difficulties of this kind.

M. Petridis has undoubtedly very successfully coped with these difficulties through his researches in this domain. Those who were present at Æolian Hall could judge for themselves the extent to which his efforts have succeeded.

The Berceuse begins with a short introduction, and then starts on the third of the major E flat scale; it modulates into C flat minor (enharmonically B minor), and returns to E flat major, ending with an epilogue. The preliminary eight bars contain virtually all the elements of the Berceuse, and subsequently receive development in the body of the song, underlining thus the inner sense of ardent Greek motherhood. It is interesting to note how the composer applies the old rules of æsthetic symmetry to a new material; already in the very first bar the trained ear can discern both the rhythmic and also the melodic substratum of the whole work. The harmonic resources are quite personal, and as such form one of the noteworthy features of the composition. M. Petridis believes that Greek music should rather adopt the contrapuntal theory of the chords and not arbitrary harmonic combinations. This method he has applied to his Berceuse, endowing it thus with a solid backbone that insures not only the unity of the work but gives it movement and marked individuality. Although chiefly interesting for Greece—as it may be said to mark an epoch in the history of the art of that country—it cannot nevertheless fail to interest British music-lovers as well, unveiling to them totally new vistas in an unexplored realm of the beautiful.

TH. AGHNIDES.

'SOME ACOUSTICAL PROPERTIES OF WIND INSTRUMENTS.'

Dr. Ralph Dunstan chose this as the subject of his lecture before the Musical Association on February 19, and illustrated his remarks with examples played on a number of instruments from his collection. His main contention was that he was constantly running up against what were considered to be established acoustical theories which seemed to be out of harmony with the facts of every-day experience, and in some cases to be absolutely opposed to them. The theories of Bernoulli were still given in all text-books, and questions on them were set in all examinations dealing with acoustics. It had long been known, however, by investigation, that the fundamental sounds of pipes were lower in pitch than Bernoulli's theorem stated, and Lord Rayleigh among others had shown that an addition, called an 'end correction,' should be made to the length of an open cylindrical pipe equal to $\cdot 82$ radius. Bernoulli's theorem held quite well with pipes open at both ends.

Wind instruments were subject to variations of pitch according to wind-pressure, temperature, and adjustment of the mouth, teeth, lips, &c. The pitch-difference arising from these conditions varied from a semitone to a major 3rd or more, according to the nature of the instrument, the skill of the player, and the adaptability of his lips. Cylindrical pipes provided or shaped with an end like that of the tin whistle or flue-pipe lengthened themselves by about one diameter. For example, a whistle of $11\frac{1}{2}$ inches speaking length and half-inch diameter gave 12-inch C. All cylindrical flutes required an end-correction of a number of diameters in inverse proportion to the size of the mouth-hole. If cylindrical whistles were blown transversely across the mouth with a flute embouchure, they behaved exactly as cylindrical flutes with the ordinary round or oval hole—i.e., the end-correction increased from one diameter to four diameters or more. In experimenting especially with short pipes, the lecturer said he had frequently detected the presence of sounds much deeper than what we called the fundamental tones. These might possibly be either sub-harmonics, or difference-tones of the upper partials, and their presence opened up a wonderful vista of latent potentialities which had yet to be explored.

In the case of flutes with conical, oval, or irregular pipes, pitch results varied according to conditions and according to the manner of blowing. Octave holes were generally stated in the text-books to be at the middle of the tube, but there was no instrument of regular cylindrical or conical bore which gave its octave at the middle. The hole was always much nearer the playing end.

The total length of the bassoon, including the reed, was 7 ft. 10½ in. The fundamental tone was 9 ft. B flat, and the end-correction on the mean radius was about 25 radii. Almost any note might be varied to the extent of a major 2nd or minor 3rd by lip control and modified wind-pressure. With regard to the clarinet, it might be stated that contrary to general acceptance the tube was not absolutely cylindrical; it only acted as a stopped pipe in that it gave the odd series of partials and the pitch was only a fifth and not an octave lower than what might be expected from its length.

With all wind instruments played by means of a cup large enough to admit the necessary freedom of the lips, a continuous series of notes might be produced covering one or more octaves. These were sometimes called 'factitious notes,' which was simply a high-sounding name to disguise ignorance of their nature. In conclusion, Dr. Dunstan suggested that there was some principle or property in sound which when discovered would easily clear up many of the problems in acoustics which were at present so baffling and mysterious. It was possible—indeed highly probable—that acoustical energy was stored up in many materials and in many musical instruments, either inherent or acquired, which had only to be set free in order to produce many of the phenomena which were familiar.

At the fourth of Mr. Edwin Evans's Concert-Causerie, to be given at Æolian Hall on June 21 at 3.15 p.m., the subject of the lecture will be Debussy, and the illustrations will be played by Miss Myra Hess.

MASTER SYDNEY NOKES.

The arrival of a solo chorister boy at the old age of his youth has often occasioned a pang of regret. A lad, like the subject of this sketch, who through the beauty of his voice and expressiveness of his singing has given consolation or pleasure to thousands of listeners, suddenly finds himself only an ordinary human being. In its way this evolution is a tragedy, but it is probably mitigated by the satisfaction of the boy in realising that he is about to become a man. Sydney Nokes, whose voice has recently broken, has been for four years a pupil at Mr. Bates's London College for



From a photograph by Herbert Tear.

Chorists. He served for some time at St. Matthew's Church, Richmond, and recently he was leading boy at All Saints', Tooting. He has sung the soprano solos in 'Messiah,' 'Redemption,' 'Mors et Vita,' 'Athalie,' &c.; in illustration of Mr. Bates's lectures he has performed a great number of songs; and he has appeared at Queen's Hall, and the Royal Albert Hall. His voice was peculiarly sweet and true, and his vowel definition and enunciation generally were practically perfect. During the last two years he sang regularly at the monthly meetings of the Abbey Glee Club, where he was brought into association with gentlemen of the choirs of the Chapel Royal, Westminster Abbey, St. Paul's Cathedral, &c., in the performance of the finest old English glees and other unaccompanied part-music. The members of the Club greatly admired his performances, and they will wish him success in whatever sphere of activity he may now be drawn to.

PROFESSIONAL CLASSES WAR RELIEF COUNCIL: HELP GIVEN TO MUSICIANS.

We desire to draw the sympathetic attention of our readers to the activities of this Council. The following statement deals mainly with the help given to musicians by the General Department.

MUSIC DEPARTMENT (CHAIRMAN, SIR HUBERT PARRY).

The work of the Music Department in arranging concerts to give employment to artists who have lost much of their professional work in consequence of the War does not by any means exhaust all the help given to members of the profession by the Professional Classes War Relief Council. The Music Department has to its credit the splendid record of having provided 10,000 engagements, expending over £15,000 in fees and expenses, but help of any other form given to musicians or their dependents is arranged by the General Department.

The work of this Department is divided into two groups—the Closed and the Current cases. Of the Closed cases no less than 173 families of musicians have received help, whilst there are still 106 families on the Current register, of whom

the great majority are receiving help. The two principal forms which this help has taken are *Education* and *Subsidised Employment*. Fifty-one families have been helped with education, and over £1,760 has been spent; twenty-four families are still receiving help, and as far as can at present be seen this will continue for some time. Subsidised employment has been arranged for seventy-nine musicians; of these, thirty-seven have been employed at different times in taking classes in girls' clubs. This has to a large extent been made possible by the generous grants to this Council by the Association of Musical Competition Festivals. Other employment has been chiefly of a clerical nature, and we are glad to be able to report successful results from such work, it having enabled those engaged in it to qualify for commercially-paid posts of a more permanent character.

The remaining money expended on musicians by the General Department (amounting to about £900) is to be accounted for by grants for training fees or maintenance during training, by grants for special purposes such as would, it was hoped, tide a musician over an emergency, for convalescent changes, insurance premiums, &c. No less than a hundred families have had gifts of clothes, irrespective of those musicians on the register for music engagements, and there is little doubt that this help is both much appreciated and of great value.

The Maternity Committee of the Council has also had its part in helping the profession. The wives of thirteen musicians have been in the Maternity Home at Prince's Gate, whilst there have been other patients who have themselves been professional musicians though their husbands have perhaps belonged to other professions. The Committee has also made grants either for the fees at other Maternity Homes or for expenses at home in eleven other cases.

Perhaps it should be pointed out that a musician and his family are not only helped by giving engagements or by the General Department, but that a considerable number of families are helped by both; as, for example, an accompanist who is still receiving a considerable number of engagements from the Music Committee, but who, in addition, received help with the education of two of his children until his circumstances should have improved to such an extent as to enable him to manage, provided the Music Committee continued to supply him with engagements.

Amongst typical cases dealt with we may mention:

(1.) The daughter of a music-teacher who was enabled to remain at school until she had matriculated and obtained a post in a Government office, the head-mistress generously co-operating by remitting her capitation fee.

(2.) A musician and lecturer who was helped to retain three of his children at boarding-school until he obtained a commission and received the necessary help through the Military Service (Civil Liabilities) Committee.

(3.) A girl dependent on her mother, a musician, who had lost engagements through the War. Whilst the Music Committee endeavoured to replace some of these engagements, the Education and Training Committees of the Council enabled the girl to complete her course at a University, where she subsequently obtained both an Exhibition and a Bursary, enabling her to take a professional training and to qualify for professional work.

(4.) An instrumentalist with a large family. Although seriously affected by the War in consequence of loss of pupils, he managed to continue until severe illness overtook him. A special grant was made for maintenance during his illness, whilst his wife undertook subsidised employment. He is now earning again, and earning well; but whilst he is still endeavouring to meet the liabilities incurred as the result of his illness, the Education Committee are co-operating with a friend interested in the education of four of his children.

Donations, which are greatly needed, should be sent to the Secretary, P.C.W.A. Council, 13, Prince's Gate, London, S.W.-7.

The orchestra of the Great Eastern Railway Musical Society gave a concert at the Aldwych Theatre (headquarters of the Australian V.M.C.A.) on May 7. The audience was overwhelming. Colonel W. J. Galloway conducted. Schubert figured prominently in the programme, and a lecture upon his works was given by Mr. Cecil E. Bert.

London Concerts.

QUEEN'S HALL.

QUEEN'S HALL ORCHESTRA.

On April 27 a novelty performed was a Symphonic Poem by Gustave Samazeuilh, based upon a poem, 'Le Sommeil de Canope,' by Albert Lemaire. The composer was a pupil of Vincent d'Indy. The music showed imagination and suggestiveness, and had a decided appeal on its own account apart from its reflections of the moods of the poem. Mlle. Zoia Rosowsky was the singer, and Benno Moiseiwitsch played Tcherernin's Pianoforte Concerto in C sharp minor with great brilliancy, and the Symphony was Tchaikovsky's No. 4. Percy Pitt's 'Oriental Rhapsody' was another item.

It is an eloquent testimony to the hold Mr. Benno Moiseiwitsch has upon the public that he was able, at his Chopin recital on April 20, to cram this large hall with an eager and enthusiastic audience. He played twelve of the twenty-four Preludes that form Op. 28, the Fantasia in F minor, Op. 49, the Nocturne in G, Op. 37, the Impromptu in A flat, Op. 29, the Ballade in F minor, Op. 52, Twelve Etudes from Op. 10 and 25, the Fantasia-Impromptu in C sharp minor, Op. 66, the Valse in D flat, Op. 64, the Berceuse in D flat, Op. 57, and the Polonaise in A flat, Op. 53. For two hours and over he poured out this torrent of music entirely from memory. But that was the least part of his achievement, and it was not the technique that carried one away but the wonderful interpretations. The fact that the great Polonaise was played with an apparent tired feeling—as though he were trying to extract from the pianoforte a grandeur of tone it would not yield—showed that the programme was too long for the player as it was for everyone concerned.

Madame d'Alvarez gave one of her interesting recitals on May 4. Her emotional intensity was, as usual, a strong appeal. Perhaps it was not so appropriately applied to the 'Agnus Dei,' from Bach's B minor Mass, as it was to Debussy's 'Air de Lia.' The Queen's Hall Orchestra, under Sir Henry Wood's direction, accompanied to perfection.

Mr. Victor Benham, emboldened by his success in less spacious arenas, gave a recital in this hall on May 15. He played works by Chopin, Liszt, Rubinstein, Beethoven, Schumann, and Bach, with conspicuous ability.

WIGMORE HALL.

Madame Guilhermina Suggia, the violoncellist, gave an orchestral concert on May 14. She played Schumann's Concerto in A minor, and another by Haydn in D. One was more captivated by her tone and delightful expression than by the music. The Queen's Hall Orchestra played under Mr. Frank Bridge.

Mr. René Ortmans' Classical Orchestral Society gave an excellent concert on April 23.

ÆOLIAN HALL.

LONDON STRING QUARTET.

The new series of Saturday afternoon concerts was commenced on May 4. Mr. J. B. McEwen's 'Biscay' Quartet was a welcome item. On May 11, Beethoven in G was played, and with the assistance of other players, and notably of Miss Olga Haley, that freakish work of Stravinsky, entitled 'Pribaoutki,' was repeated. A Trio for viola, oboe, and pianoforte, by Miss Elsie Hamilton, displayed that lady's gifts to advantage. Mozart's Quartet in E flat was the principal item. On May 18, Beethoven No. 3, of Op. 18, the A minor, Op. 50, Pianoforte Trio of Tchaikovsky (with Myra Hess at the pianoforte), and two pieces by Eugene Goossens, were the chief items. The playing was always excellent.

On April 27, Mlle. Raymonde Collignon gave one of her unique recitals of 'acted' songs. She brought forward

great variety, and once again exemplified her wonderful subtlety of interpretation. Mr. Edwin Evans interspersed interesting explanatory remarks.

Mlle. Zoia Rosowsky, who so soon captivated us by her fine singing and dramatic expression, gave a recital on May 7. Her audience showed great enthusiasm.

The London Trio played on May 7. The standard of performance was as usual high. The items included Mr. O'Connor Morris's Phantasie trio on Irish tunes, the Chant Elegiaque and Allegro from d'Indy's Trio, and Madame Goodwin and 'Musician' Sammons played the 'Kreutzer' Sonata. Miss Violet Hume was an acceptable singer.

Mr. Vladimir Rosing gave another song recital on May 14.

Concerts of French music, arranged under the auspices of the Anglo-French Society, have been given at Steinway Hall. At the first of the series, given on April 30, Sir Thomas Beecham praised the French and girded at the English. On May 14 a tribute was paid to Debussy by a performance of his works.

The Choral Union of the Battersea and Wandsworth Evening Institute gave its fourteenth annual concert on April 20 at the Battersea Polytechnic. Mendelssohn's 'Come, let us sing,' and Spohr's 'Last Judgment,' were well-performed under the skilful direction of Mr. George Lane.

ROYAL CHORAL SOCIETY.

'Hiawatha' showed its perennial popularity on April 20. It drew a great audience that followed the performance with obvious zest. The choir was in good form, considering the male-voice difficulty. Miss Agnes Nicholls, Mr. Ben Davies, and Mr. Bertram Mills (whose fine voice is not heard so often in our concert halls as it should be) were the soloists, and their performance was a great factor in the general result. Sir Frederick Bridge conducted.

We understand that the 'Messiah' performance on Good Friday established a record by way of receipts.

THE ALEXANDRA PALACE CHORAL SOCIETY.

It is very gratifying to report that this highly efficient organization has been able to accomplish excellent work this season. On April 20, the choir and orchestra gave a really fine performance of Verdi's Requiem at the Northern Polytechnic Hall. Mr. Allen Gill had been able to permeate his forces with his strong temperament, which had ample vent in this vivid work. Miss Olga Haley was one of the soloists, and she exhibited in this type of music the fine style for which in chamber music she has achieved a great reputation. Miss Florence Mellors, Mr. Alfred Heather, and Mr. Joseph Farrington were the other soloists.

THE CARL ROSA OPERA COMPANY.

A season of opera in English by this efficient company has drawn great audiences to the Shaftesbury Theatre. The repertory presented has been conventional, but it is what the public like. The only comparative novelty was a revival of Hamish MacCunn's 'Jeanie Deans.' 'Mignon' (with Miss Clara Simons) is one of the draws, and of course 'Madame Butterfly' is included in this category. We are informed that Mr. Philpot's new short opera 'Dante and Beatrice' is in rehearsal. M. de la Fuente, Mr. Arthur Delmotte, and Mr. Herbert Ferrers have conducted.

It is desired to call attention to an election to the Sir John Goss Scholarship, tenable at the Royal Academy of Music for three years from next Michaelmas term. The election is vested in the Council of the Royal College of Organists, and the examination for the scholarship, for which choristers and ex-choristers under seventeen years of age on July 1 next, only are eligible, will take place at the College in July. Application should be made for particulars as to conditions, date of entry, &c., to the hon. secretary, the Royal College of Organists, Kensington Gore, London, S.W. 7.

A TRIBUTE TO ALGAROTTI.*

Mr. Richard Northcott has done a real service to the musical world in issuing this delightful little book. Algarotti was born at Venice, December 11, 1712, and died in Tuscany, May 3, 1764. He was a man of high culture and breeding, and became *persona grata* to many of the leading spirits of his time. He knew Voltaire, and one of his warmest admirers and friends was Frederick the Great, who persuaded him to stay nine years at Potsdam. In London he was welcomed by the highest society, and became a close friend of William Pitt. In 1755 he published privately (in Italian) his famous 'Essay on Opera,' which, in a late edition, he dedicated to William Pitt. This remarkable



FREDERICK THE GREAT'S MEMORIAL TO ALGAROTTI.

essay is given in full (about 18,000 words) by Mr. Northcott. It is an eloquent plea for national opera, and is full of acute reasoning, and even to-day it is fascinating reading. We quote the peroration:

'There still remain several matters which might be mentioned in connection with this subject, the result of so many different arts, each in itself important, copious, and not ignoble. However, let it suffice for me to have pointed out the way thus far, having proposed to myself no other view than to show the intimate connection that ought to be maintained among the several constituent parts of the musical drama or Opera, by which means the effect will be one regular

* * Francesco Algarotti, a Reprint of his Essay on Opera and a Sketch of his Life. By Richard Northcott. Published by the Press Printers, Ltd., Long Acre, London. Pp. 48, with several illustrations.

and harmonious whole. The doctrine here laid down will be found sufficient whenever it shall be so fortunate as to be honoured by the patronage of a sovereign blessed with a refined understanding and delicacy of taste, because through such a wished-for protection, a species of scenic exhibition, to whose accomplishment and final embellishment all the polite arts emulously concur, may be restored to its ancient rank in the esteem of the public. Therefore, and for many other reasons that might be assigned, it is an object not unworthy the attention even of those who govern kingdoms. At so happy an epoch as that hinted here, we should behold the theatre no longer as a place destined for the reception of a tumultuous assembly, but as the meeting of a solemn audience, where an Addison, Dryden, Dacier, Muratori, Gravina, Marcelli, might be spectators, without the least disparagement to their judgment. Then would Opera no longer be called an irrational, monstrous, and grotesque composition; on the contrary, it would display a lively image of the Grecian tragedy, in which architecture, poetry, music, dancing, and every kind of theatrical decoration united their efforts to create an illusion of such resistless power over the human mind as has nothing to equal it in our world.'

Thomas Carlyle, says:

'Algarotti did fine poesies, too, once and again; did classical scholarships and much else; everywhere a clear-headed, methodical, distinct, concise kind of man. A high style of breeding about him, too; had powers of pleasing and used them; a man beautifully lucent in society, gentle yet impregnable there; keeping himself unspotted from the world and its discrepancies—really with considerable prudence from first to last.'

We reproduce the picture of Frederick the Great's memorial by kind permission of Mr. Northcott.

THE SALE OF THE LATE MR. A. H. LITTLETON'S LIBRARY.

In our issues for November and December, 1914, and January, 1915, we gave an account of some of the books and manuscripts relating to music collected by the late Mr. A. H. Littleton, who died in November, 1914. The whole library was sold by auction on May 13 by Messrs. Sotheby. The following are some of the prices realised:

Byrd's 'Psalms, Sonets, and Songs of Sadnes and Pietie,' 1588—£51; Byrd's 'Songs of Sundrie Natures,' 1589—£49; Tallis and Byrd, 'Cantiones, quae ab argumento sacrae vocatur, quinque et sex partium'—£38; first editions of Ravenscroft's and Day's Psalters—£12 and £40 respectively; Lawes's 'Choice Psalmes put into Musick for three Voices'—£47; Merbecke's 'The Booke of Common Praier Noted'—£57; Ward's 'First Set of English Madrigals, to 3, 4, 5, and 6 parts: apt both for Viols and Voyces'—£41; Mace, 'Musick's Monument' (first edition)—£12 10s.; 'Parthenia, or the Mayden-head of the first Musick that ever was printed for the Virginals. Composed by three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibbons,' 1655—£12 10s.; Gafurius, 'Theoricum opus musice disciplina' (first edition, 1480)—£35; Sebaldus Heyden, 'De arte canendi' (only edition)—£11; Gafurius, 'Theorica Musice,' 1492, and 'Practica Musice,' 1496 (in one volume)—£58; Gafurius, 'De Harmonia Musicorum Instrumentorum Opus' (only edition)—£36; Senfel, 'Liber selectarum cantionum quas vulgo mutetas appellant sex, quinque, et quatuor vocum,' with Gothic lettering and containing compositions by Isaac, Josquin de Prés, Pierre de la Rue, Obrecht, Mouton, &c.—£50.

Old books on dancing realised high figures, and de la Borde's 'Choix de Chansons mises en Musique' (four volumes in two, 1773), reached £112.

The total sum realised by the 200 lots was £1,781.

Additions to the list of Debussy's works given on pp. 206-8 in the May number:

(1913) 'Trois Poèmes de Stéphane Mallarmé' (Soupir—Placet futile—Eventail).

Petite Pièce for clarinet and pianoforte.

TRINITY COLLEGE.

Sir J. D. McClure, Vice-Chairman of the Corporation of Trinity College of Music, delivering the inaugural address at that institution on May 8, took for his topic 'Music and Education,' and outlined what 'the divinity of the arts' could accomplish in mental training and what it could not do without assistance from other studies. Sir Frederick Bridge distributed the awards to students as follows: Nasmith Medal for diligence and regularity, Vera Bishop Emerton; Licentiate in Music, A. R. H. Abbott; Licentiates, Violet Bulman and Ethel Snape; Certificate, Genevieve M. Nolan. The students performed an interesting programme of music, the choir being conducted by Mr. E. Stanley Roper.

THE ASSOCIATED BOARD LOCAL EXAMINATIONS.

The following candidates gained the Gold and Silver Medals offered by the Board for the highest and second highest Honours marks, respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles. Advanced Grade Gold Medal, Olga Thomas, Truro Centre, pianoforte, 141 marks. Advanced Grade Silver Medals, Hilda Grason, Northampton Centre, Pianoforte, 140 marks, and Noel W. M. Friend, Torquay Centre, pianoforte, 140 marks. Intermediate Grade Gold Medal, Eleanor L. Andrews, London Centre, viola, 140 marks. Intermediate Grade Silver Medal, Eileen N. Sharp, Brighton Centre, singing, 135 marks.

THE CARNEGIE TRUST.

MUSIC PUBLICATION SCHEME (1918).

We are informed that as compared with last year the number of works submitted was considerably smaller—rather more than half. The four works chosen for publication are:

Lawrance Arthur Collingwood, Symphonic Poem for full orchestra.

Edward Norman Hay, String Quartet in A major.

Alfred M. Wall, Quartet for Pianoforte, Violin, Viola, and Violoncello, in C minor.

William Wallace, Symphonic Poem for full orchestra, entitled 'Wallace, 1305-1905.'

Y.M.C.A. APPEAL TO MUSICIANS.

Since the making up of the list of Donations, &c., given in our last number (p. 227), the following amounts have been received between April 16 and May 10:

	£	s.	d.
Sixteen donations of £1 1s. and over	49	19	0
Smaller donations	12	7	6
	62	6	6

We regret we cannot provide details of the numerous entertainments and concerts given between the above dates. They took place in all parts of the country, and even Chanda in India sent *via* Mrs. D. O. Witt, £14 3s. 3d. An Alhambra matinée produced £123; Bradford (per Mr. J. E. Bateman) sent £40; Chesterfield (per Miss Amy Greaves), £45; Hastings (per Miss Florence Aylward), £52 5s. 6d.; and the Society of Women Musicians—the proceeds of a concert of the music of Fighting composers, £81 11s. 2d. But the record is made by Nottingham, *via* Mr. Allen Gill, no less than £200 having been raised. The total sum received under this head during the period under review was £836 16s. 1d., and the total received from all sources since the fund was started is about £1,700.

It is suggested that out-door entertainments during the Summer months would do much to help the Fund.

Instruments and music for the national collection have been pouring in from all over the country. All gifts in kind of this description should be sent to Mr. H. Darewski, 142, Charing Cross Road, W.C.-2. Communications regarding concerts and subscriptions should be addressed to Miss Katharine Eggar, Y.M.C.A., 260, Tottenham Court Road, W.-1.

Miss Evelyn Petherick's Island Orchestra recently gave very successful concerts at Ryde, Sandown, Shanklin, and Ventnor. The programmes submitted were very good without being severely classic.

U in adoration bending.

INTROIT, OR ANTHEM FOR THE OFFICE OF HOLY COMMUNION.*

Composed by E. SILLIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Adagio.
Solo.

TENOR.

We in ad - or - a - tion bend - ing, This great Sa - cra - ment re - vere ;

Adagio.

ORGAN.

p

Man.

CHORUS.

p We in ad - or - a - tion bend - ing, This great Sa - cra - ment . . re - vere ;

p We in ad - or - a - tion bend - ing, This great Sa - cra - ment . . re - vere ;

CHORUS.

p We in ad - or - a - tion bend - ing, This great Sa - cra - ment . . re - vere ;

p We in ad - or - a - tion bend - ing, This great Sa - cra - ment re - vere ;

p

Ped.

* "Tantum Ergo" from the composer's Mass in C. Original key E (*natural*).

SOLO.

Types and shad-ows have their end-ing, For the new-er... rite... is here.

p

Man.

cres.

Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,

cres.

CHORUS.

mf

Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,

mf

Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,

mf

CHORUS.

mf

Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,

mf

Faith our out-ward sense be-friend-ing, Makes our in-ward vi-sion clear,

mf

Ped.

SOLO.

Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,

Man.

CHORUS.

Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,

Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,

CHORUS.

Glo - ry let us give and bless - ing, To the Fa - ther, and . . the Son,

Glo - ry let us give and bless - ing, To the Fa - ther, and the Son,

Ped.

SOLO.

Hon - our, might, and praise ad - dress - ing, While e - ter - nal a - ges run,

Man.

crea.

Ev - er too His love con - fess - ing, Who from Both, with Both . . is One,

crea.

CHORUS.

Ev - er too . . His love con - fess - ing, Who from Both, with Both is One.

CHORUS.

Ev - er too His love con - fess - ing, Who from Both, with Both is One.

Ev - er too His love con - fess - ing, Who from Both, with Both is One.

Ev - er too His love con - fess - ing, Who from Both, with Both is One.

f

f

p

Ped.

p

A - men, A - men, A - men.

pp rit.

p

A - men, A - men, A - men.

pp rit.

p

A - men, A - men, A - men.

pp rit.

p

A - men, A - men, A - men.

pp rit.

p

A - men, A - men, A - men.

pp rit.

THE TORONTO MENDELSSOHN CHOIR AND MR. H. A. FRICKER.

Last year, as our readers were fully informed, Mr. H. A. Fricker resigned the important appointments he held in Leeds and elsewhere, in order to accept the cordial invitation extended to him from Toronto to succeed Dr. A. S. Vogt as conductor of the famous Mendelssohn Choir, and to take up other musical posts in that city. Even those of his friends, who, like ourselves, had the greatest confidence in Mr. Fricker's force and ability, were anxious to learn how the Yorkshireman would adapt himself to a new environment. He was called upon to follow a great choral conductor whose genius had created the outstanding repute of the Choir, a repute not confined to Toronto but extending to the United States. We have now the satisfaction to record that Mr. Fricker has succeeded brilliantly. The established custom of the Choir has been to devote Winter rehearsals to certain selected works, and to perform them all on successive days in the Spring. This year's event took place on February 18, 19, and 20. The co-operation of the fine Philadelphia Symphony Orchestra, under Leopold Stokowski, had been secured. We give the programmes in full:

FIRST CONCERT.

National Anthem	..	..	..	..	..
Overture	..	..	..	..	..
Motet (unaccompanied), 'Sing ye to the Lord'	..	..	..	..	..
Symphony No. 5	..	..	..	..	..
Choruses	..	..	..	..	..
(a) A Gaelic Folk-Song	..	..	..	..	..
(b) Psalm 23—The Lord is my Shepherd	..	..	..	..	..
(c) Hymn before Action	..	..	..	..	..
(d) An Eriskay Love Lilt	..	..	..	..	..
Finale from Act 2	..	..	..	..	..

SECOND CONCERT.

La Marseillaise	..	..	..	..	..
Overture	..	..	..	..	..
Trilogy	..	..	..	..	..
I.—'The Spirit of England,' Op. 80.	..	..	..	..	..
II.—'The Fourth of August.'	..	..	..	..	..
III.—'To Women.'	..	..	..	..	..
IV.—'For the Fallen.'	..	..	..	..	..
Soloist—Miss Florence Hinkle.	..	..	..	..	..
(a) Prelude—'L'Après-Midi d'un Faune'	..	..	..	..	..
(b) Valse Triste	..	..	..	..	..
(c) Polovetski Dances from 'Prince Igor'	..	..	..	..	..
Choruses	..	..	..	..	..
(a) An Indian Lullaby	..	..	..	..	..
(b) Christmas Song	..	..	..	..	..
'Songs of the Fleet,' Op. 117	..	..	..	..	..
Soloist—Mr. Wilfred Glenn.	..	..	..	..	..

THIRD CONCERT.

National Air (American)	..	..	..	..	..
Overture	..	..	..	..	..
Motet	..	..	..	..	..
Dramatic Cantata, Op. 30, 'Scenes from the Saga of King Olaf'	..	..	..	..	..
National Air (British)	..	..	..	..	..
'Rule, Britannia'	..	..	..	..	..

GOD SAVE THE KING.

It will be seen that seven British composers were represented in a selection that included the music of many other nationalities and excluded all modern German music. A fair balance, surely. The purely instrumental numbers were conducted by Mr. Stokowski, and all those in which the Choir was concerned by Mr. Fricker—except that very happily Dr. Vogt was deputed to conduct 'Rule, Britannia.' There were fine audiences, representative of all classes of the community, including the high officials. The Toronto press was very eulogistic over the performances. We regret we cannot afford space for extracts. Perhaps the most striking testimony to Mr. Fricker's success was the following generous letter written by Dr. Vogt, who says:

MY DEAR MR. FRICKER,—Although I have had several opportunities of personally expressing the great pleasure the recent concerts under your baton gave me, I wish to further congratulate you upon the eminent success attained by you, and upon the real triumph which you won on the occasion of your first public appearance as conductor of choral and orchestral forces in Toronto.

The work of the Choir was remarkably fine, and the splendid skill displayed by you in conducting your choral forces, either as a separate body or in conjunction with the orchestra, made an immediate lasting impression.

To me it was of special gratification; you more than justified all that had been said and written about your

professional achievements before you were engaged by the Mendelssohn Choir. The citizens of Toronto may reflect with pride on the concerts of this week. They have every reason to congratulate themselves on what has so splendidly been done by you, and upon the choice made by the committee of the Mendelssohn Choir when seeking one to direct the future artistic destinies of the Society.

With kind regards, and best wishes for your continued success,

I am, sincerely yours,

A. S. VOGT.
Toronto Conservatoire of Music.

'CLASSICISM AND FALSE VALUES.'

At the meeting of the Musical Association on April 16 a paper on the above subject by Mr. G. H. Clutsam was read in the author's absence by Mr. Edwin Evans. Mr. Clutsam suggested that we placed an unduly high value on much work that had come into the category of the classical. He did not deny anybody their right to enjoy to the fullest whatever might actually delight them, but to his mind Mozart, Haydn, and early Beethoven had been extravagantly over-praised. No modern composer could possibly be content with the limited means of expression at the disposal of the old masters. On the other hand, a large proportion of our musical electorate, hypnotised by the educated processes of the critical, found infinite expression, melodious grace, unapproachable symmetry, imaginative genius, and goodness knows how many other unassailable virtues in what to any ordinary vision would appear to be but genius in a helpless state of crudity. One section, fully appreciating the historical aspect of the question, found itself compelled to battle for the natural cause of development, a generous and logical development that had proceeded apace within the knowledge of the present generation. It was, unfortunately, opposed by a larger section who, honestly enough, would not recognise the fact that music had not stood still since Bach, Beethoven, Wagner, or wherever they may have established, in their own exclusive minds, the point when the art received its fullest expression. There were also some neutrals who pretended enjoyment of all things, but their position, like that of all neutrals, was not logically tenable. The power of the majority section had been strongly reinforced by the vote of those entrusted with the education of the young aspirant to honours in the creative world.

While the critics had been dogmatizing, the work of the creator had been establishing new formulae that had put their pretensions to insight and analysis considerably out of gear. Harmony, rhythm, form, style—altogether the general significance of the purport of musical expression as established by the classics, had suffered a severe shaking, almost disintegration, in the course of the last thirty years. The particular divergence of thought in musical circles at the beginning of this period was mainly concerned in denying or upholding the power of music as an illustrative medium. A brave attempt was made to distinguish between absolute—that is, classical—and romantic music. The ultimate result of the argument was that the defender of the absolute or classical faith had from that time onward been driven to a violent literary endeavour to impose an emotional programme—whenever he could find a reasonable opportunity—on what was definitely formal music; and, as far as the composer was concerned, obviously empty of any literary programme whatever. To question Bach after Spitta, Schweitzer, and a hundred others had done with him, was almost like questioning the authenticity of the Gospels. His music had been emotionally analysed almost bar by bar, and astounding musical thought and discrimination had been discovered in utterances that the fine old fellow would only possibly have claimed as all in the day's work.

The position of the classics in our midst might be attributed to the enthusiastic literary endeavours of well-meaning dilettanti, whose technical grasp of the situation was measured by the technical equipment of their particular protégés. If we could not accept the work as an expression of our period, we should not be able to admit it as an adjunct to the performances of our period. Interest might be aroused by the occasional introduction of some classical

work or other in the programme—of useful historical interest—but the thousand and one indifferences that persistently appeared should not be permitted to displace the output—and a fine and beautiful output it was—of those who were living and working around us. Much modern work was performed, but the amount was entirely out of proportion. As a matter of fact, the large musical public knew little of the work going on around it; and it got no advice from its literary advisers, who had not kept in touch with the wonderful technical additions made in recent years to the material of music. These were harmonic of course, but there seemed to be no discrimination as to the value of the innovations. They were all humped together, those of the musical aristocrat with those of the musical *parvenu*. The literary section of the musical electorate should by its influence, and the interpretative section by its persistence, press the value of contemporary serious music on the section which enjoyed, with the same fervour and power it had pressed the value of a dead art into recognition. Then we might get on.

Musical Notes from Abroad.

MILAN.

(FROM OUR OWN CORRESPONDENT.)

To avoid tediousness, suffice it to say that the series of Toscanini concerts, six of which have been described and commented upon in the *Musical Times*, terminated at the twelfth.

The well-chosen programme and the organizing conductor Toscanini were a constant draw. The enjoyment of those whose privilege it was to hear these very fine concerts was enhanced by the knowledge that the proceeds were to be dedicated to a genuinely good cause: the subsidising of needy artists and musicians. It must be said once again, to the credit of this city, that provided the organization is solid and sincere, any philanthropic movement invariably receives a whole-souled support, with no distinction of class.

This cycle of twelve concerts entailed a very considerable work of organization, which fell to Toscanini, the originator of the series. The habitués, particular admirers of Toscanini, struck upon the happy idea of presenting the Maestro with a souvenir, a lasting gift to record his splendid efforts in this human field. On this, however, he came down with unusual firmness: his best reward he considered had been the pleasure of conducting to full, appreciative houses significant of full tills, the direct object of the concerts. Following in the immediate wake of this series came two popular concerts as an appeal to shorter purses.

The aggregate receipts of the fourteen concerts came to well over six thousand pounds, which will be equitably distributed in monthly instalments to the needier artists.

The Teatro Dal Verme, which closed its doors to opera in the winter of last year, reopened on April 14 to a characteristic ceremony of investiture of those soldiers, both Allied and Italian, who in three years' war had won for themselves the most coveted of all the military honours: the gold medal. The gold medal is conferred only for acts of the most conspicuous bravery which rarely spare the lives of the heroes that accomplish them. Out of twenty-five Italian soldiers and non-commissioned officers who had merited the decoration, two only had survived to bear witness to their heroic deeds. On this special occasion one only, a corporal, was present at the ceremony.

King Victor Emanuel had delegated General Angelotti to represent him. The Government was represented by the Hon. Gallenga. All the generals residing in Milan, very many deputies, senators, and the allied commanders also assisted. Four boxes, charmingly decorated with the respective flags, contained the Consuls of the Allied nations.

The ceremony opened with the playing of the National and Allied hymns. A film entitled 'The preparation of the American army' was then projected for the first time in Italy. It was accompanied by appropriate characteristic excerpts of American music executed with much 'slancio' by the orchestra conducted by Maestro Nini. The last projections, which portrayed the magnificent work unfolded in Italy by the American Red Cross, were accompanied by a chant for two voices called 'Charity,' composed by Maestro

Nini. It was sung by Misses Sila Conti Varesi and Arduina Spangaro, and much applause was accorded also for the film.

Some speeches followed along the customary lines. Colonel Cavallini read out the names of the heroes. As stated before, only one was present, and as he came forward he received a storm of applause: flowers in abundance were offered him. Besides the twenty-five Italian, the Colonel read out the names of five French soldier heroes who had won the gold medal.

Now came the musical portion of the programme, worthy complement and conspicuous ornament of the ceremony. Maestro Tullio Serafin now took the baton. He was again in his element. Himself a soldier, he wished his orchestra to comprise soldiers. In fact the orchestral assembly was dressed in grey-green. The 'Overture' of Rossini's 'Italian in Algeria'; Catalani's 'Danza delle Ondine' from 'Loreley'; and the Prelude from the same composer's 'Edmea' were executed to perfection. The next two pieces, the Prelude in Moussorgski's 'Kovantchina,' arranged for orchestra by Rimsky-Korsakov, and Dvorák's 'Danza Slava,' came as novelties to this town.

A large chorus rendered magnificently the ensemble of the Prologo from 'Mefistofele,' as well as the 'Inno delle Nazioni' of Verdi. The two hundred ladies comprising the feminine part of the chorus masses executed the 'Coro delle Filatrici' (The chorus of the spinners) from 'Edmea.' The soloists, also soldiers, appeared on the stage in their grey-green uniforms. Tenor Merli sang the solo parts of the above mentioned 'Hymn of the Nations.' Despite the fatigues and inclemencies which the famous baritone Carlo Galeffi has undergone on the heights of the Grappa mountain, his voice rang true as ever with that remarkably fine flowing timbre which has ever been the characteristic charm of his exceptional singing. He sang the Aria from the third Act of 'Ernani' and the Cavatina of the 'Barbiere di Siviglia.' The well-known basso Cirino distinguished himself in the solo of the Prologo of 'Mefistofele.' These two singers then sang the duet 'Suoni la tromba' from 'I Puritani.'

The 'Madrigal Group' of the Royal Conservatorium, conducted by Maestro Bartoli, gave an interesting concert on April 14 at the Società del Quartetto. Numerous select pieces were executed from the repertory of the second half of the 16th century and the first half of the 17th century: madrigals, motets, and songs. Much applause also met the execution of several 'Villanelle' and 'Ballate,' as well as the graver and more serious forms, including two fine Motets of Palestrina.

The Quartette Society gave its fourth concert in the hall of the Royal Conservatorium on April 22. The performers were Lonati (pianoforte) and Signorina Spera (violin). Lonati, an established favourite of the public, was at his best when playing Mozart's Concerto No. 6, in D minor. Signorina Spera played a Concerto of Nardini, with accompaniment of stringed instruments and organ; Paganini's Concerto No. 1, with pianoforte accompaniment; Mozart's Rondo in G; Beethoven's Romanza in F, and other minor pieces of the 17th century. Signorina Spera is a fine violinist, possessing exceptional technique. Both she and Lonati were heartily applauded. The accompanying orchestra was conducted by Maestro Polo.

Signorina Antonietta de Isaia Lanzarini, the coming female pianist-composer, has been exceptionally active lately with concert conferences in various cities of Italy. In commemoration of Claude Debussy she gave a Musical Conference in Bologna, on April 28, with the aid of Signorina Anna Lagarde, vocalist. The programme consisted entirely of music of Debussy: four songs and seven pianoforte pieces, each of which Signorina de Isaia preceded by a short explanatory converse. This young lady is a genius, but the fact of her being a woman is a great handicap in forging her way successfully into musical circles in Italy, where female intrusion would appear to be acutely resented judging by the adverse criticism launched against much of female endeavour in the art.

At the Chiarello Theatre in Turin there was a good season of opera in March and April. The principal artists were Bonci, Rebonato, Molinari, Pareto, Ferraris. The operas given were 'Barbiere di Siviglia,' 'Elixir d'Amore,' 'Mignon,' 'Matrimonio Segreto,' 'Traviata.' Needless to say that with such artists the season was a complete success.

G. HERBERT-CESARI.

ROME.

LAUDI SPIRITUALE.

The Italian musical Press gives particulars of two exceptionally interesting concerts recently given in the Church of St. James the Greater, in Bologna, by the noted master, Giovanni Tebaldini. As these concerts, besides their intrinsic interest, were intended to mark a protest against modern and futuristic profanations, and to exhibit in fitting surroundings and with worthy means the power and the beauty of the essentially spiritual music of Italy, both ancient and modern, I may be pardoned if I somewhat transgress my proper limits and give here the programmes of these two concerts, which I am sure will prove of great interest even as mere literary documents. The first, comprising eight numbers, was as follows:

Prologue to the 'Rappresentazione di anima e corpo':

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|----------------------------------------------------------------------------|--------------|--|
| (a) Overture | | |
| (b) Monologue of 'Time' (for Bass) | | |
| (c) Recitative and duet of 'Soul and Body' (for Contralto and Tenor) | De Cavalieri | |
| (d) Finale (for Orchestra) | | |
| From 'Historia Ezechiae' (Air, Ezechiel—for Tenor, with Organ and Strings) | Carissimi | |
| From 'La figlia di Tefte' ('Plorate'—Recitative and Chorus for six voices) | Carissimi | |
| Psalm xlii. (for Bass, with Organ and Strings) | Marcello | |
| Sonata for Strings, Oboe, and Organ | Basiani | |
| From the Requiem Mass: | | |
| 'Recordare' (for Soprano and Mezzo-Soprano) | Virelli | |
| 'Ingemisco' (for Tenor) | | |
| Super Flumina (Motet for four voices) | Tebaldini | |
| From 'Franciscus': | | |
| (a) Funeral March (for Orchestra) | | |
| (b) The Song of Love (for Tenor and Chorus) | Tinelli | |
| (c) Gloria (for Chorus and Orchestra) | | |

The second programme repeated the above items with the exception of the 'Prologue' of De Cavalieri and Marcello's 42nd Psalm, for which were substituted the following interesting numbers:

- | | |
|-----------------------------------------------------------------------------|------------------|
| Fugue in G major, for Orchestra | Frescobaldi |
| 'Laudi Spirituali' for two and three voices (Soprano, Contralto, and Tenor) | Animuccia-Anerio |
| Psalm xxiv. (Duet for Tenor and Bass, and Choir) | Marcello |

In the preface to the explanatory programme, Signor Tebaldini, after explaining that the proceeds of the concerts were to be applied for the benefit of families distressed by the War, proceeded:

In an hour when our souls reunite before the altar of Faith to implore the safety of the patrimony of Humanity, threatened with violence and ruin, it has seemed to us that to turn our thoughts and affections to the sweet and luminous vision of Truth and of Beauty, which forms the historic tradition of Italy, and to vivify this vision by the symbolic and admonitory voice of Art, is a project worthy of all our efforts. The persons who undertook this task proposed not only to procure help and comfort for their afflicted brethren, but to hold in recollection the fact that the divers lucid paths of History and of Art—of that Art which is not an end in itself—can and ought to re-conduct us to the purifying Fount whence flow energy, strength, and nobility of purpose.

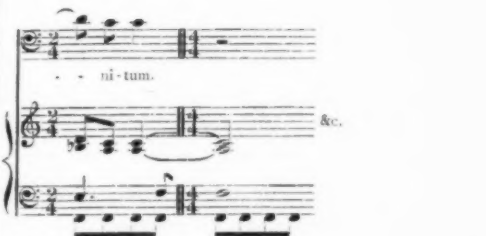
THE RETURN OF LORENZO PEROSI.

The event of all-absorbing interest in the musical world of Rome during the past month has been the reappearance of Perosi, the celebrated master of the Sistine choir, who, as I recently wrote in these notes, has just recovered from a long and wearisome nervous illness. His return has been a veritable triumph, and, what is more, a triumph that has partaken of the nature of a reaffirmation of his genius, for the works that have been performed are works that have already taken their place amongst the immortal productions of the Italian oratorio. The 'Natale di Cristo' was written eighteen years ago, and the 'Risurrezione' twenty years ago, so that it may be safely affirmed that these works have proved their intrinsic value. And this value—

in what does it consist? In the inspired simplicity of a genius which expresses in harmony its profound faith in the transcendent mysteries of Religion. This is the great characteristic of Perosi—his simplicity and spontaneity. As a well-known Roman maestro di cappella said to me, 'In all his music, Perosi never assumes the toga.' It is for this reason perhaps that some critics have quarrelled with the instrumentation of the 'Natale.' For them it is not pompous enough, or not intricate enough, or perhaps, not brassy enough, and they are unable to understand a measure such as that, for instance, which introduces the prologue of another work of Perosi's, the 'Mosè':



But even these have to confess that in this way the author admirably attains his aim, which is to create an atmosphere of graceful simplicity and appealing poetry. The result of this orchestral simplicity is a wonderful background to the vocal parts, in which parts it is that Perosi's genius finds its most eloquent expression. An example of this is to be found in the 'Natale' in the phrase:



which procured for its interpreter, Signor Mattia Battistini, a tremendous ovation. The oratorio is in Latin, and the narrative of the Incarnation of St. Luke is presented, varied by the liturgical hymns of the Church. So in the first part of the work, 'The Annunciation,' the dialogue of the Angel and the Blessed Virgin terminates with the grand chorus of the Magnificat. The second part, 'The Nativity,' has the narrative interrupted by the chorus of the 'Greater

Antiphons ('O Emmanuel,' &c.). After the recitative of the Birth, follows the chorus 'Venite adoremus,' and to this succeeds the marvellous interlude of the 'Dusky Night,' in which a delightful pastoral music announces the episode of the shepherds, and a magnificent 'Choir of Angels' sings the 'Gloria in Excelsis,' after which, with a beautiful lilting rhythm, the choir of shepherds sings 'Let us go even unto Bethlehem':



There follows the Christmas office hymn 'Jesu, Redemptor Omnium,' and then the Te Deum, and then a final chorus, 'Jucundare, filia Sion—Gloria.'

The oratorio 'The Resurrection,' which was presented at the Augusteo in the latter part of the month, is formed on the same plan; and here the element of simplicity is even more strikingly evident than in the 'Natale.' Amidst a choir of angelic Alleluias, the recitative commences the narrative of the Magdalen's arrival at the tomb, and her discovery there, a great narrative pronounced with that fineness and delicacy which so entirely characterise Perosi's works, and where the melody, seeming to finish every moment, returns again and again on its delicate way. The anguish of the Magdalen is admirably illustrated on the stringed instruments, and to the apparition of two angels succeeds the apparition of Christ and the magnificent 'Rabboni' of Mary, a passage so designed and executed by Perosi that we seem to have the actual scene before our eyes. A special feature is the Easter sequence 'Victime Paschali,' with which the oratorio closes, which is characteristic for the perfect accord of text and music, and which concludes with a pæan of triumph in which orchestra and choir and drums and bells all play their part in a magnificent Alleluia.

The performance of these works has been the event of the month, as I have said, and although the execution was not throughout of equal merit, their reception has been phenomenal. Not only has their production reaffirmed the reputation of their composer, but it has also served to destroy a species of legend which had grown up in Rome, that none but Perosi could produce the works of Perosi. Instead, Sig. Bernardino Molinari, the conductor in ordinary of the Augusteo, has himself gained new laurels in these executions, which have been entrusted to him, the convalescent state of the author not permitting him to undertake their direction.

I have perhaps written unduly concerning these representations, but the event merited a somewhat long chronicle, and I feel sure that readers will not grudge the tribute rendered to one whom history may prove to be second only to Palestrina. Meanwhile—what a contrast to the presentation of the 'Magdalen' of which I wrote last month!

[The music-type illustrations are printed by permission of Messrs. Ricordi & Co.]

THE CENTENARY OF ROSSINI'S 'MOSE.'

It was to be feared that the Perosi representations, added to three postponements owing to a slight indisposition of the bass, would interfere somewhat with the centenary commemoration of Rossini's 'Mose,' which was given at the Costanzi on the evening of St. Georges' Day. Nevertheless, the representation turned out to be a splendid success, due not only to the director, Ettore Panizza, but also to the superb powers of Nazzareno de Angelis, a Moses of truly formidable proportions.

Although 'Mose' was first presented at the San Carlo at Naples in 1818, it cannot strictly be claimed that this year

sees its centenary, for the author almost entirely re-wrote his work, and largely added to it, for its representation in Paris in 1827. Indeed, even in 1818 it underwent alteration, and an amusing anecdote is related concerning the origin of the famous 'Prayer of Moses,' the air 'Dal tuo stellato soglio,' with which the opera closes when the waves of the Red Sea overwhelm the hosts of Pharaoh. Originally, this inundation took place whilst Moses and the Hebrews, in silence, and with arms uplifted, approached the edge of the shore. Unfortunately, the theatrical mechanism of the San Carlo a hundred years ago had not reached a high grade of perfection; and the 'waves' were so many strips of canvas under which a number of supernumeraries crawled, and which they agitated with their shoulders. The effect was simply ridiculous, and the curtain fell amidst general merriment. The author of the libretto, one Tottola, resolved to save the situation, as he said, and after much cogitation burst one morning into Rossini's bed-room, where the master lay still in bed, exclaiming, 'I've saved the last scene of "Mose," Master, read this,' and refused to go away till the composer had read the MS. which he had brought—the words of the air 'Dal tuo stellato soglio.' Rossini at first was annoyed, then grew thoughtful, then bounded out of bed, and, in his shirt as he was, sat down at his table, grabbed a few sheets of music paper, and with lightning speed wrote down the air. Finishing the composition without even re-reading the sheets, he threw them to the poet, saying, 'Give these to the manager and tell him to see that all goes right to-morrow evening.'

On the following evening the audience, settling itself for the expected inundation, was surprised to see Moses with his followers advance towards the footlights, instead of retiring towards the background as before. Surprised and delighted with the 'Preghiera,' their enthusiasm was boundless, and at the end of the opera the stage was invaded by the composer's admirers. Rossini, however, replied to all the compliments with a disclaimer of all merit: 'Don't praise me,' said the master, 'It's that son of a dog, Tottola, that had the idea.'

BERNARDO PASQUINI.

I have not by me the numbers of the *Musical Times* of the earlier part of 1916, but some of my readers may be aware of the fact that in that year the Italian musician, Sig. Felice Boghen, actively engaged the interests of the British Museum authorities in the effort he was making to reassert the nationality of the celebrated Tuscan organist-composer of the 17th century, Pasquini, of whose work little is preserved in his native land. Sig. Boghen's efforts met with great success, and the works of Pasquini have been gathered together 'with long study and great affection,' as he says, and prepared for publication and 'revindication.'

My readers will guess what follows! No editor is to be found to undertake the publication; and the works of Pasquini are to be republished in Paris by Sénart, after revision by d'Indy. Of the long catalogue of Pasquini's works, many are conserved in the British Museum, viz., an opera 'Dov' è amore è pietà'; several songs (Harl. MSS. 1270-1273); three MSS. volumes of Camera Music (Add. MSS. 31,501); and another MS. volume of Toccate for the organ (No. 36,661). Besides these, the Catalogue of the British Museum indicates also two duets by Pasquini (No. 5,056).

LEONARD PEYTON.

The Clemson Gold Medal and the Fifty Dollar Prize offered by the H. W. Gray Company for the best anthem submitted to the American Guild of Organists, were awarded to Miss Frances McCollin, Philadelphia, Pa., for her anthem, 'The Lord is King.' Miss McCollin was born in Philadelphia, on October 24, 1892. She studied pianoforte, organ, and composition with D. D. Wood, W. W. Gilchrist, and H. A. Matthews. In 1906 she won a first-prize for an anthem, 'O sing unto the Lord' (Manuscript Music Society of Philadelphia), and in January of the present year the Matinée Musical Club prize of a hundred dollars for 'The singing leaves,' a three-part cantata for women's voices. Ditson & Co. have recently published 'The Sleeping Beauty,' a cantata for women's voices, which is to have a public performance in Philadelphia by the Eurydice Chorus.

MONTE CARLO.

The eighteenth classical concert of the season was for the first time in thirty years devoted entirely to British music. The programme was as follows:

Overture to the opera 'Lurline'	V. Wallace	1874-1885
Suite d'Orchestre, 'The Language of Flowers'	F. H. Cowen	
Highland Ballad (Op. 47)	A. C. Mackenzie	
Miss EVA MUDOCCHI, violin.		
Miss BELLA EDWARDS, pianoforte.		
Variations for Orchestra	Edward Elgar	
Two Celebrated Airs (transcribed for Violin). Orchestrated by M. LEON JEHIN	Henry Purcell	1658-1695
Miss EVA MUDOCCHI		
Serenade for small orchestra	Percy Pitt	
Rule, Britannia!	Dr. Thomas Arne	1710-1776
God Save the King	Dr. John Bull	1563-1623

Conductor: M. LEON JEHIN, Maître de Chapelle to H.S.H. the Prince of Monaco.

The shaping of the programme was influenced by the difficulty of obtaining scores from England. The promoters had to be content with what was already in the Casino library. The cosmopolitan audience was very appreciative. The orchestral-playing was excellent, and the soloists, who were first-rate artists, performed impressively. The whole concert was a welcome recognition of British art. Mr. H. Villiers Barnett gives a long account of the event in the *Continental Weekly* for April 30.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The four weeks' Operatic season at the Prince of Wales Theatre, which was brought to a brilliant close May 4, resulted in a complete triumph for the Beecham Opera Company, and rarely, if ever, has the Theatre been so packed as it was on the last night when Sir Thomas Beecham conducted 'Carmen.' The customary valedictory speech which Sir Thomas Beecham was called upon to deliver, and which was received with enthusiasm, included the welcome announcement that the Company will pay a return visit to Birmingham in the second week in November for a fortnight, and that next year their stay would be of longer duration. 'Faust' and 'Carmen' drew the largest audiences, and the revival of Mozart's 'Le Nozze di Figaro,' given four times during the season, proved a special attraction. 'Tannhäuser,' to the great disappointment of all Wagnerians, could not be presented, as the scenery, which is intended for a very large stage, did not fit the Prince of Wales's restricted accommodation.

Our concert season is practically over, and we have now entered upon our customary 'saison morte.' There have been a few minor concerts, principally given by local artists, which, however, did not appeal to a general public nor the masses.

Madame Elizabeth Thompson gave a vocal recital at the Grosvenor Room, Grand Hotel, on May 3, her repertory of songs being culled from Purcell, Bach, Handel, Brahms, Hugo Wolf, César Franck, Ravel, Elgar, Coleridge-Taylor, Frank Bridge, and Bantock. Her voice is of considerable volume, especially in the high register, but in the delivery of so exacting and varied a programme of songs one looked in vain for more variety of tone-colour and dramatic effect. The songs by Ravel for instance, which were sung in French, lost much in diction, and the difficult 'Nicolette' and 'Rondo' should not have been attempted. Miss Joan Willis, violoncellist, played solos with warmth of tone and perfect technique. Mr. Appleby Matthews was accompanist.

Of local interest was the recital of works by William Fenney, one of the most talented scholars in composition of the Midland Institute School of Music. The recital, which was given in the large Lecture Theatre, was free to all comers and was principally attended by pupils of the school. The

programme included two groups of pianoforte solos, a poem for violin and pianoforte, 'In grey and gold,' six songs, and a trio for pianoforte, violin, and 'cello, Op. 20, the most important and by far the most advanced work given. On several occasions we have heard some of Mr. Fenney's orchestral compositions which gave promise of a great future. The young composer is striving to create an idiom of his own, but the compositions one heard at his recital on May 9, the trio excepted, were cast in a sombre mould. The vocalist was Dr. Tom Godfrey, the instrumentalists Mr. Fenney, Mr. Manton, Mr. T. Henry Smith, and Mr. Percy Hall. Mr. Leonard Rayner, one of the most scholarly and accomplished pianists of the Midlands, gave a concert at the Midland Institute on May 13, assisted by Mr. Horace Lott, vocalist, and Lieut. A. K. Blackall, accompanist. The pianoforte solos included Schumann's rarely-heard Sonata in G minor, Op. 22, Beethoven's Andante in F, Brahms's Capriccio, Op. 76, Schumann's Novellette in D, and Chopin's Nocturne in C minor, the Impromptu in A flat, the Berceuse and the Scherzo in B flat minor, Op. 31. His performance of these examples of the classical and romantic schools was excellent, the only points which he lacks in a measure being temperament and greater force. Mr. Horace Lott sang artistically a number of English songs. Lieut. Blackall was an admirable accompanist. Whitsuntide popular concerts were given in our public parks by the Band of H.M. First Life Guards, and during summer the only music we shall get will be from famed regimental bands who will give open-air concerts; these always attract great crowds to our well-kept and beautiful parks.

At a general meeting of the Birmingham Festival Choral Society, Sir Thomas Beecham was unanimously elected conductor. Five concerts will be given. The works selected are: Berlioz's 'Faust,' operatic excerpts from Moussorgsky, Borodin, Gluck, an English novelty, 'The Hound of Heaven' (Dr. Harris), 'Messiah,' a Wagner selection, Debussy's 'Blessed Damsel,' and Bach's Mass in B minor.

BOURNEMOUTH.

The winter series of Symphony Concerts, which have attracted large audiences throughout the season, came to a close on May 9, although there is no suspension of musical activity, nor even a little breathing-space, before entering on the summer series of concerts. The past season was very successfully terminated, and Mr. Dan Godfrey and his orchestra are to be congratulated on completing an arduous period with so many splendid performances to their credit.

On April 18 the playing of the musicians was particularly fine, a programme consisting of Brahms's C minor Symphony, Berlioz's 'Carnaval Romain' Overture, and the Prelude and Death Song from 'Tristan and Isolde' (Wagner) being performed in a most excellent manner; in the Symphony some of the playing was really masterly. A clever child-performer, Miss Connie Bee, appeared at this concert, playing Vieuxtemps's Fantasia Appassionata for violin and orchestra in an unusually able manner. The principal works in the programme of the twenty-ninth concert were Schumann's rarely-heard Overture, Scherzo, and Finale, and Saint-Saëns's Pianoforte Concerto in G minor, Miss Edith Leah, a leading Bournemouth pianist, playing the solo music in the latter: her performance was very much enjoyed, especially for the charming tone she produced in the *pp* passages. We were unable to attend the concert on May 2, at which the programme consisted of Rimsky-Korsakov's third Symphony, the double Concerto for violin and violoncello by Brahms—played by the Misses Margery and Thelma Bentwich—a Concert-Overture by Harold Darke, and a Tuscan Rhapsody by P. Marinari, both of which were 'first performances,' the last-named being conducted by its composer. The thirty-first and closing concert comprised three items only, namely, an effective Tone-Poem, entitled 'Taj Mahal' (first performance), by Bertrand Peek, the glorious C major Symphony of Schubert, and Saint-Saëns's Pianoforte Concerto in F major—a highly attractive though little known composition—played to perfection by Mlle. Juliette Folville, the fine Belgian pianist who is at present resident in Bournemouth. Mlle. Folville's superb playing, together with the fine co-operation of the orchestra, will long linger in the memory.

At the first Symphony Concert of the Summer series on May 15 the programme was as follows:—Symphonic Suite, 'Scheherazade' (Rimsky-Korsakov), Sinfonietta for string orchestra (Mozart), and Violin Concerto in D minor (Wieniawski). The last-named received a very expressive interpretation at the hands of Mlle. Rosa Sieveking, a talented member of the orchestra, and the other works were capitally performed.

The Bournemouth Conservatoire of Music may always be counted upon for a public performance once in each term, and arrangements were made by Mr. Hamilton Law, the Principal, for a combined operatic and dramatic production to be given at the Winter Gardens on May 2, 3, and 4. The programme consisted, firstly, of Netta Syrett's charming fantasy, 'The Dream-Lady,' played by members of the Dramatic Class under the direction of Miss Lilian Edwards, the incidental music, taken from the works of Wagner, Tchaikovsky, Alexandre Glazounov, Liadov, and Selim Palmgren, being played by the Municipal Orchestra, with Mr. Frank Bartlett, one of the professors of the violin at the Conservatoire, as conductor. The second half of the programme was filled by a musical pageant of the seasons, entitled 'The Old Year's Vision,' with music by Percy E. Fletcher, this work being sung by the members of the Operatic Class. Mr. Law acted as stage-director and chorus-master, and Mr. A. W. Russe was the conductor of the orchestra. The dances in both 'The Dream-Lady' and 'The Old Year's Vision' were arranged by Miss Florence Newlyn. On all sides it was voted the best production of all those that the Conservatoire has already undertaken, one public expression of opinion that it has called forth being to the effect that 'the Bournemouth Conservatoire of Music is an institution to be proud of.' The performances were given in aid of St. Dunstan's Hostel.

BRISTOL.

On the last day of April Bristol received a visit from Mr. Mark Hambourg, and partly on account of his reputation and partly, perhaps, because concerts had even by that time become a rarity, the lesser Colston Hall was crowded to its limits. It was a Chopin recital, and the distinguished pianist received an enthusiastic welcome before opening his programme with six specimens of the twenty-four Preludes. Specially notable were his interpretations of the D flat number, with its tragic appeal, and the B flat minor so full of fire. His reading of the Ballade in F major was so gratifying that an encore was forthcoming. Six Etudes, played with subtle charm, followed, and Mr. Hambourg received an ovation after his striking interpretation of the Sonata in B flat minor, Op. 35, the familiar funeral march no doubt contributing largely to the enthusiasm aroused. In the fourth and final section were the Nocturne in B major, Op. 9, Valse in A flat, Op. 42, Mazurka in B minor, Op. 33, and the popular Polonaise in A flat, Op. 53. Two extras were given in response to the long-sustained applause.

The Rev. E. J. Houghton, rector of St. Stephen's for twenty years, who died on May 11, was an ardent musician. He was a violinist, a cellist, and a pianist, and expert musicians were welcomed to the rectory in Charlotte Street in pursuit of the beloved art. It was but natural to find, therefore, that music was regarded as the handmaid of religion and highly esteemed in the services at the grand old church of St. Stephen's.

As the result of an examination on March 11 it has recently been announced that Miss Annetta Bidgood (contralto) has won the Bristol scholarship at the Royal College of Music, London, tenable for three years. She is nineteen years of age, and during the War she has done a considerable amount of singing at the hospitals and various camps. Miss Bidgood is a pupil of Madame Maude Eaves. The scholarship has been held during the past three years by another pupil of Madame Eaves, Miss Sturges. Previous successful candidates have been Miss Mabel Rootham, Miss Elizabeth Carrington, Mr. Frank Brock, Miss Kate Anderson, Miss Ida E. Hinde, Miss Tuckfield, Miss Florence Kenderdine, and Miss Winifred Green.

Mr. Hubert W. Hunt, our Cathedral organist, gave a recital at St. Mary Redcliff Church on May 13, his programme

including preludes by Bach, Stanford, and Guilmant, Franck's Fantasia in C, Op. 16, a Fantasia and Prelude by C. Macpherson, and other items by C. H. Lloyd, Wolstenholme, and C. Wood.

CAMBRIDGE.

On May 8 Miss Rosamond Ley and M. Désiré Defauw gave a pianoforte and violin recital in the Guildhall. Miss Ley played 'Sposalizio,' 'Lighting the Candles,' 'Chimes,' Old Provençal Carol and Capriccio in E minor, by Liszt, and with M. Defauw, Bach's Sonata for violin and pianoforte, in A major, and Beethoven's Kreutzer Sonata. M. Defauw also played a Chaconne in G minor by Vitali. The concert was under the auspices of the University Musical Society.

On May 11 the Oxford and Cambridge Musical Club gave a concert in Corpus Christi College on the invitation of the Cambridge University Musical Club. The programme consisted of a Pianoforte Trio in G major, by Hurlstone, Brahms's Quartet in G minor, songs by Moeran and Vaughan Williams, and the Sonata in D minor for violin and pianoforte by John Ireland. The previous week present and old members of the Club gave a concert of works by Bach, Brahms, Schubert, and Vaughan Williams.

At the end of the last term the Leys School Musical Society gave a performance of Stanford's 'Revenge' and Bach's Concerto in C minor for two pianofortes and orchestra. Mr. and Mrs. Inwards also played César Franck's Violin Sonata.

DEVON AND CORNWALL.

DEVON.

The series of Sunday concerts in Plymouth Theatre Royal, having run a successful course during the winter, was brought to a close on April 28 by the Band of the R.M.L.L., conducted by Mr. S. P. G. O'Donnell. An overture (in D) by musician Hickey (of the band) was performed, and two Neapolitan scenes by Gabriel Marie were unfamiliar. The vocalists were Madame Nellie Stephenson, Mr. Vyvian Pedlar, and Mr. Frederick Allen; Mr. Cecil Baumer played pianoforte music by Chopin and Sauer.

Plymouth Orpheus Male Choir has been busy with concerts to and for the troops, and were the performers on April 15 at the important occasion of the opening of the American Y.M.C.A. hostel and restaurant at Plymouth. They paid the compliment of introducing national music of our Allies and welcomed them with Adam's chorus, 'Comrades in Arms.' Part-songs by Buck, Maunders, Cook, and Gounod made the programme interesting; quartets and solos were also sung, Mr. David Parkes being conductor and accompanist.

Mutley Y.W.C.A. choir sang well at their annual concert (at which friends also assisted) on April 17, their tone and expression being good in 'Blow, soft winds' and 'The Sweet of the Year.' The 4th Plymouth Girl Guides creditably sang the cantata 'Spring triumphant' on April 1.

A determined effort is being made to raise the standard of troops' concerts on the assumption that they will enjoy classical music well performed. The plan is too young yet to be criticised, the first chamber music programme having been given at Fort Stamford on April 28, and the second at Raglan on May 6. Pianoforte trios were played by the Misses E. Allen, W. Blight, and G. Trant.

On May 15 Mr. R. G. Evans conducted the R.G.A. orchestra in a good performance of Wieniawski's Concerto No. 2 for violin and orchestra, with Mr. East as soloist. The band maintained their usual high level in the 'Peer Gynt' Suite, and with military combination played a pot-pourri of Allied national airs arranged by Mr. Evans. The vocalists at this concert were Miss Eileen Buck and Mr. Frederick Allen.

On April 16 the operetta 'The Magic Ruby' was given at Seaton, Mr. E. Brokenshire conducting the chorus, and an orchestra led by Miss E. A. Clapp.

Mr. E. L. Goodall (Plymouth) gave an organ recital on April 21 at Inwardleigh, and Mrs. Goodall played violin solos. In Lynton Parish Church, on May 23, the organist, Miss Scriven, gave a recital, assisted by Miss Foley and Messrs. W. H. Northcott and G. Scott as vocalists.

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Barnstaple Musical Festival Society sang Stanford's 'The battle of the Baltic' and Mendelssohn's 'Hear my prayer' at their Annual Concert on April 29, with Miss Vivian Worth as soloist in the motet. Dr. H. J. Edwards conducted. A good little band, led by Mr. Percy Parish, played Walford Davies's 'Solemn Melody,' with Mr. E. Manning at the organ, and a notable feature of the programme was the beautiful rendering by Dr. Edwards and Mr. H. W. G. McWhinnie of a Sonata for pianoforte and flute by Barnett, one flautist making his instrument wonderfully speaking in expression and delightful to hear.

Mr. Francis Burton, music director of Torquay Pavilion, arranged a chamber concert on May 1 at which concerted music by Haydn, Coleridge-Taylor, Tchaikovsky, and Fletcher was played. During the week beginning May 5 the Band of the Leicester Regiment, conducted by Mr. John Gay, gave two sacred concerts and two symphony concerts in the Pavilion.

CORNWALL.

A choir of thirty voices sang part-songs, quartets, and solos at St. Day on April 11, organized by Mrs. J. Prater; visitors and local performers gave a miscellaneous concert at Germoe on the following date. Stithians United Methodist Choir sang anthems, part-songs, and choruses on April 13, conducted by Mr. J. H. Bawden, and Stithians Orpheus Quartet gave a concert on April 17. Hayle Baptist Choir sang a cantata, 'Galilee to Gethsemane,' on April 14, conducted by Mr. S. Cleave. With conspicuous success Perranporth and District Choral Society (Mr. W. J. Johnston) gave a performance of 'Elijah' on April 18, with Mr. Matthew Clemens at the organ. Pianoforte music by Rachmaninov and Weber, played by Miss Richards, and violin pieces by German and de Beriot, played by Mrs. Felix George, were largely responsible for the success of a concert at Bodmin on April 24; and mention must be made of the fine singing of the United Methodist Choir at Ventonleague (Miss E. Williams) on April 28, conspicuously good being their performance of 'O come let us sing' (Mendelssohn).

At St. Austell, on April 16, the 'Creation' (Parts 1 and 2) was performed by the Oratorio Choir before a large congregation. The performance was under the direction of Mr. Brennand Smith, who presided at the organ.

EDINBURGH.

On March 25 a pianoforte and 'cello recital was given by Madame de Vos and Miss Ruth Waddel. The programme was most interesting, and included compositions by Caix de Herveois, Debussy, Arensky, Glazounov, and Rachmaninov. On April 13 Madame Clara Butt gave a concert, assisted by Madame Rosina Buckman, Miss Marie Hall, and M. Jean Vallier. Mr. Harold Craxton was accompanist. On April 19 the Fellows String Quartet gave a most delightful entertainment. The players in this Quartet are Mr. Horace Fellowes, Miss Bessie Spence, Miss Emily Buchanan and Mr. Andrew Templeton. Mr. Philip Halstead joined them in a finished interpretation of the Dvorák Quintet in A major. The first performance in Edinburgh of Mr. David Stephen's Fantasy Quintet in E minor was given at this concert, with the composer as pianist. The audience and the press were both unanimous in their praise of this new work. Two opportunities were given the Edinburgh public of hearing M. G. Jean-Aubry, the eminent French critic, on May 10 and 11. At the former meeting with the Musical Education Society he gave an historical sketch of French pianoforte music up to the period of Debussy. On the last-mentioned date he confined his attention to 'Debussy, the Man and Musician.' On both occasions he was assisted by Mlle. Alvar and M. Anthony Bernard.

LIVERPOOL.

In aid of that splendid charity, St. Dunstan's Hostel for Blinded Sailors and Soldiers, the choir and orchestra of the Philharmonic Society, conducted by Mr. Alfred Benton, gave a notably good performance, on April 20, of Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise,' two great works entirely dissimilar in style while similar in

their religious fervour. In both works the choruses were admirably sung, and the exacting solos, especially in the Rossini music, were in safe hands with Miss Carrie Tubb, Madame Doris Woodall, Mr. Walter Hyde, and Mr. Harry Dearth. It was a performance which, while giving pleasure to a crowded audience, was instrumental in raising £225 for the funds.

The H. B. Phillips Opera Company closed a nineteen weeks' season in the Shakespeare Theatre on May 4, and the financial success achieved has warranted the making of plans to commence a full six months' season next Christmas. On the face of it this appears satisfactory, especially when it is remembered that the recent performances were given under difficulties. But the cause of English opera is not advanced by even highly creditable repetitions of threadbare popular works whose names go without saying. Artistically the season is chiefly memorable for the successful production of Dr. Lyon's 'Stormwreck' and also of another new native opera, 'The Nuns of Ardboe,' by a Welshman, Mr. Addison Price, whose work has a welcome lyrical quality as well as dramatic suggestiveness and orchestral colour. In neither case have the composers been too well served in their respective plots and librettos. A more or less interesting revival of the season was Puccini's 'Witch Dancers' (Le Villi), first produced in Liverpool twenty years ago by the Rousbey Company. It is an essay in the melodramatic and uncanny, chiefly remarkable as an immature work by the composer of far greater things. The Company re-opened in the Theatre Royal, Birkenhead, on May 6, for three weeks.

The all-round excellence of the D'Oyly Carte Company, which has recently fulfilled a welcome three weeks' visit at the Royal Court Theatre, drew large audiences, to many of whom the performances aroused pleasant memories of old days. One old friend, Mr. Billington, is, alas! no more, but Mr. Leo Sheffield and the inimitable Mr. Lytton still uphold the traditions of the wonderful series of twin-masterpieces which for forty years have been unapproachable in their effervescent wit and enchanting music. It seems likely that many more long years may come and go before such a combination reappears. We are waiting for another Gilbert who will inspire another Sullivan. The freshness of the old quips and allied humour of the music was again irresistible. 'Up-to-date' allusions to current events could really be spared, as out of the picture.

As one of the choral societies which have managed to keep going, the Crosby, Waterloo, and Blundellsands Choral Union is well supported. On April 20, under the direction of Mr. John Tobin, a performance, with orchestra, was given of Mendelssohn's 'Hymn of Praise,' preceded by part-songs which included Edward German's 'Sleeping,' Balfour Gardiner's 'Cargoes,' and Frederic Austin's 'Songs in a Farmhouse.' These were excellently sung, the soloists being Miss Dorothy Yorke, Miss Dorothy Bond, Mr. G. R. Barnett, and Mr. J. C. Brien.

Some beautifully finished and blending singing by female voices was heard at the concert in Crane Hall, on May 7, given by the Ladies' Choir which Madame Fanny de Boufflers has organized and ably directs. The singing, especially in Coleridge-Taylor's 'Viking' and Balfe's 'Trust her not,' was an object-lesson as to what may be accomplished in a direction too little cultivated, especially in the present dearth of tenors and basses. Unlike Handel's tenor singer at Chester, the members of Madame de Boufflers' choir are all readers at (first) sight, and nearly every voice has been separately trained.

At the forty-first annual distribution of prizes and certificates gained at the local examinations of Trinity College, Mr. John Tobin, in the absence of his brother, Mr. Raymond Tobin, the local secretary, was able to give a highly satisfactory account of the year's work. The proceedings were most usefully enlivened by a musical programme which included many of the new groups of studies included in the syllabus for 1918. The soloists were Miss Marie Skellorn (vocal), Mr. John Lawson (violin), and Mr. John Tobin (pianoforte).

Pianoforte recitals are still the order of the day, and on May 4 M. Moiseiwitsch gave a delightful performance of a varied programme in the Philharmonic Hall, of which Schumann's 'Carnival' will long remain in memory. His

qualities as a great artist and exponent were also shown in examples by Palmgren, Ravel, Scriabin's left-hand 'Nocturne,' and Debussy's 'Jardins sous la pluie.' Soloists at the Wednesday mid-day recitals in Rushworth Hall included Mr. H. Golden (York), Miss D. A. Chilton-Griffin (London), a player of notable attainments, Mr. Frank Bertrand, and his clever pupil, Miss Gladys Scollick. The arrangements were varied on May 1 by a violin recital given by Mr. J. Sheridan, who played Bach's 'Chaconne' and Ernst's Concerto in F sharp.

Some interesting music has also been heard at the Wednesday recitals in Crane Hall, where on May 1 Mr. Joseph Greene (solo pianist), Miss May Shea (violin), and Madame Dorothy Edge (vocalist) gave artistic performances. Mr. Greene chose attractive and representative pieces in Cyril Scott's Etude No. 2, Balfour Gardiner's 'De Profundis,' and Hollbrooke's 'Poursuivant.' In the same locale, on May 8, M. Zacharewitsch appeared as solo violinist in Bruch's G minor Concerto and Alfred Moffat's 'Four 18th-Century English Violin Pieces.' The eminent player had able associates in Miss Hilda Cragg-James (vocalist) and Miss Mabel Rutland (solo pianist).

Mr. Alfred Hollins delighted an overflowing congregation at Hope Street Unitarian Church on April 25, when he reopened the large organ rebuilt by Messrs. Rushworth. Organ players in particular were lost in admiration at the extraordinary skill and invention of his improvisation on a subject set by Dr. Pollitt. It was an exhibition of musical genius and mental illumination of which some permanent record might well have been taken. The list of subsequent players includes Mr. F. Gostelow, Mr. H. Walton, Mr. C. W. Perkins, Dr. Alcock, and Dr. Kendrick Pyne.

Dr. James Lyon and Mr. H. Goss Custard have been elected President and Vice-President respectively of the Liverpool Organists and Choirmasters' Association for the ensuing year.

Bell-music being more or less related to musical art, it is worthy of note, especially at the present time when Germany is melting down all available bells for cannon, that the Bishop of Liverpool dedicated a new chime of eight bells in Maghull Church on May 17. Cast by the well-known Loughborough founders, the bells are most exact as to tune and musical in tone, and being sounded by a clavier similar to a carillon keyboard, the possibilities of such a chime for melodic use, as well as for change-ringing, were expertly displayed by Mr. Withers, the English carillonneur of Bourneville. Change-ringing is indeed a peculiarly English form of bell-music, but carillon music reaches a higher plane of art, which would no doubt be more cultivated in England if carillons were more general. At present there are only five with keyboards in the United Kingdom. It is hoped that the Maghull bells and clavier will stimulate the proposal for the provision of a four-octave English carillon of forty-nine bells for the new Liverpool Cathedral as a memorial to our heroic soldiers. A building which is to be a great historical monument of the piety, the liberality, the civilisation, and the artistry of a nation should indeed possess such a carillon, which would be a noble supplement to the world's greatest organ.

MANCHESTER AND DISTRICT.

If at the close of the past winter concert season, there were evident signs of waning interest in some aspects of musical life here, abundant compensations are to be found in the abounding and sustained interest in opera; whilst there are yet many who will sort out from the prospectus operas more particularly after their own heart, it is increasingly evident that opera-going is becoming as much a habit as the cinema or morning café au lait. The Beecham Opera is now like one of our big South Lancashire electric-power plants radiating energy in countess directions. Birmingham, London, and Manchester already benefit; in August the cables are to be laid to Blackpool; before long Liverpool and Leeds will be clamouring to be connected up, and as one sits in the theatre watching him direct affairs on the stage and in the orchestra, it is well to try and realise what a tremendous driving force we have in our midst. For the first time the Russian operas are entirely absent from the scheme, as is also 'Louise'; 'Othello' has been restored, and for the rest,

'Carmen' and 'Tannhäuser' appear with something of the effect of novelty. The continued absence of Miss Mignon Nevada and the regrettable illness of Miss Buckman have brought Miss Agnes Nicholls and Miss Caroline Hatchard into prominence, whilst we also welcome Miss Doris Woodall's association with this company in 'Carmen,' although that is no novelty to Lancashire audiences.

Two tests may be applied to all opera companies' performances—the degree of excellence attained in really big things, viz., 'Othello,' 'Tristan,' &c., which from the nature of things cannot monopolise attention even in an advanced repertory; then, the ability of all concerned to preserve the familiar things, e.g., 'Pagliacci,' 'Faust,' &c., from becoming stale, and so to infuse fresh life-blood as to make them vivid and convincing drama—and most people will agree, I think, that the latter test is the more exacting. From such a trial the Beecham crowd emerge more triumphantly than most. Their 'Bohème' palpitates with life; 'Pagliacci,' whether Mullings and Austin or Millar and Parker be in the cast, is quite memorable. Recently I made my first acquaintance with what may be termed the 'Coster' setting of this, and could only marvel that it had never occurred to folks before that such entirely natural treatment was the only way. How amazingly Austin has remodelled all his by-play to meet this new setting! And Mullings's ejaculation, 'The Comedy is ended,' alone was worth a long journey. On this occasion, too, I made a first acquaintance with Mr. Wym Reeves, one of the 'second team' conductors—cricketers, using the idiom of their sport, would say that 'the colt played in highly promising style, and always got well over the ball; that his timing was perfect, and that he placed his strokes with sound judgment'—and the spirit of such analogy in all essential respects would be true of this conducting.

The 'Faust' performances here have taken a new lease of life, mainly, I fancy, on account of the ballet music in the 'Vale of Tempe,' in the Brocken scene. In the performance I heard, Webster Millar played 'Faust' and Norman Allin 'Mephisto.' Whilst some satisfaction was to be derived from the prominent part taken by these Lancastrian singers. I could not help feeling that Messrs. Miller and Allin were singers rather than a blend of actor and singer—fine tenor and bass voices rather than the characters Faust and Mephisto. Have either of these singers sufficiently steeped themselves in the 'Faust' story and drama to make these characters vital forces on the stage? My impression was a negative one, but one may be sure that, in such a gathering of real artistic natures as are to be found in the Beecham company to-day, the constant interplay of thought and suggestion will, before long, animate and transform the present somewhat dull and automaton-like reading into something of greater imaginative force. Miss Miriam Licette's finest qualities find their most perfect expression in the part of Margaret. The stage setting, and the Brocken-ballet scene in particular, served to alleviate the feeling of tedium due, I think, to the comparative absence of the intellectual appeal which this performance made. This Brocken scene, and the Venusberg scene in 'Tannhäuser' (Paris version), have given Manchester audiences a rich foretaste of what in happier days may be expected in the art of ballet. I am not sure that a considered judgment would not say that the Venusberg Act of 'Tannhäuser'—with Miss Ancrum and Mr. Mullings, the Bacchanale, and Sir Thomas Beecham in charge—was the most complete expression of this phase of human emotion. The flexibility of it all was a tremendous revelation; the subtle potency of Venus, conveyed not merely by beauty of voice but by a wealth of telling and appropriate gesture so remote from the inane stage-postures affected by some less brainy prime-donne, eliminated all the grosser appeal, and lifted the whole Act into a more rarefied atmosphere. Mullings, in his silences no less than his utterances, was extraordinarily eloquent. Inevitably Act 2 comes as an anticlimax after this emotional tumult, and less skilful leadership would not so successfully have avoided the tedium of the choral procession. With Beecham in charge of any opera the dominant impression is that the entire apparatus is tuned up to the highest pitch of efficiency—engine running beautifully, no misfiring, carburettor adjusted to a nicety, and the machine instantly responsive to the least whim of the man at the wheel, who opens the throttle and she

leaps forward like some sentient thing. Not all Beecham's singers spring to his (sometimes wayward) beat; as a rule the response from the orchestra is almost magically swift, but one's chief criticism of Miss Agnes Nicholls in the part of Elizabeth would be that she showed less of this rhythmical resilience whilst displaying such ample vocal resource. All the same, Manchester's first acquaintance with the Beecham 'Tannhäuser' will not easily be effaced from memory.

But opera must not monopolise this message, and record must be made of several song-recitals at the Tuesday mid-day series which have done much to lift the vocal side of this movement on to a worthy level. On April 23, Mr. and Mrs. Harold Hallas, who I believe are Yorkshire people, with an uncommonly fine accompanist in Mr. James Stott, gave a series chosen from the work of Frank Bridge, Herbert Hughes, Roger Quilter, Elgar, G. H. Ford, Stanford, and, most notable of all, three 'Songs of a Great War,' by John Ireland, two being powerful little etchings (every line telling and never a superfluous stroke), of verses by Eric Thirkell Cooper, entitled 'Blind' and 'The Cost.' There is no denying their emotional grip. Three weeks after Mr. Maurice D'Oisy gave an unusually varied series of modern French work—including Duparc's 'Extase,' Puget's 'Chanson de Route,' and Chaminade's 'Sombreiro.' Mr. Goossens, junior, both as composer and pianist (in solos), displayed his marked affinity for the musical quasi-grotesque, e.g., from his 'Kaleidoscope' Suite, the 'Hurdy-Gurdy Man' and 'The old Musical Box'—very fanciful and distinctly piquant, but so miniature as to make one wonder whether the inventive genius was well directed.

The Manchester Orpheus Male Choir has elected as its new president Mr. Walter Butterworth, recently returned from Ruhleben. Mr. Butterworth may fittingly be designated Manchester's Minister of Fine Arts, and there is cause for congratulation in such an association of true 'Sons of Art.'

ABERDEEN.—The Madrigal Choir sang many folk-song arrangements at their concert on April 25. Mr. Arthur Collingwood, the conductor, very much added to the interest of the event by his spoken annotations.

BANGOR (North Wales).—On May 14, the University College Choral Society performed Mozart's Twelfth Mass, with orchestra. The choir was augmented by men residents of the city. Songs were sung by Miss Gwladys Williams and Mrs. Hughes-Williams, and Bach's Concerto in D minor for two violins was effectively played by Mrs. Gough and Mr. Colter, with Dr. Roberts at the pianoforte. Mrs. Gough led the orchestra, and Dr. Caradog Roberts conducted.

CLYDACH (Glamorgan).—At a time when the musical doings of Wales (see the report given in full in our May issue) are being discussed with some censoriousness, we are glad to record the enterprise of this South Wales small town of about 7,000 inhabitants. On May 2, 3, and 4, the local Amateur Operatic Society, under the able direction of Mr. David Rees, gave three performances of 'Cavalleria' and 'Pagliacci.' All the performers were townsfolk except the tenor, who was Mr. Edward Davies, the fine tenor of the Sunday Opera Company; but he also is a native of the district. All accounts agree on the excellence of the performances. If every small town in Wales could similarly tap its resources (they are there, we are certain), the nation would soon enter into its rightful musical heritage.

NORWICH.—On April 18, under the auspices of the Philharmonic Society, 'Elijah' was performed in the Cathedral by kind permission of the Dean. The choir was the Norwich Choral Society, assisted by members of the Great Yarmouth and Bungay Choral Society. The soloists were Miss Caroline Hatchard, Miss Jane Silvers, Mr. A. E. Benson, and Mr. David Brazeele. The performance was a most impressive one, and there was a vast congregation. Dr. Frank Bates was the conductor, and Mr. Haydon Hare, of Great Yarmouth, was at the organ. The present season was brought to a most successful conclusion on Thursday afternoon, May 2, with an organ recital in the Cathedral by Mr. Sydney H. Nicholson, organist of Manchester Cathedral. The Cathedral Choir, under the direction of Dr. Bates, sang unaccompanied Motets by Palestrina, Vittoria, Croce, and Wesley.

PETERBOROUGH.—The Choral Union and the Orchestral Society gave an oratorio service in the Cathedral on April 25. The second part of 'Elijah' and the 'Unfinished' Symphony were performed. Mr. A. E. Armstrong conducted, and Dr. Keeton was at the organ.

SALISBURY.—The Orchestral Society which was brought into being recently by Dr. Alcock gave its first concert on May 8. The programme included Parry's 'Lady Radnor' Suite, the Bach 'Brandenburg' Concerto No. 3, in G, Elgar's Serenade in E, and Grieg's 'Holberg' Suite. Mr. Walter Hyde was the vocalist. Dr. Alcock conducted, and Mr. Frank Bartlett (who is sub-conductor of the Society) led the orchestra.

WINNIPEG.—The Men's Musical Club gave an Orchestral Concert on March 23. The 'Egmont' Overture, the 'Emperor' Pianoforte Concerto (Mr. Arnold Dann, soloist), and the 'Jupiter' Symphony were items. Madame Overton sang a 'Carmen' Aria, and Mr. Watkin Mills sang Schubert's 'Erl King.' The conductor was Mr. John Waterhouse. 'Messiah' was given with great success on Good Friday, under Mr. Watkin Mills.

Miscellaneous.

A recent number of the *Cheltonian*, the magazine of the famous Cheltenham College for boys, contains a photograph of the new music school which was opened early this year. That the authorities of the College should think so much of the music side of the educational scheme as to provide this commodious building is a gratifying tribute to the importance ascribed to the art. The magazine gives the following description of the interior: There are nineteen rooms, small and large, available for lessons and practice, more than double the number hitherto available. The arrangements for deadening sound in the various rooms have proved successful, so that now a boy can practise undisturbed by any discordant noises his next-door-neighbour may make. All the rooms are warmed by a central heating apparatus in the basement, and are lit by electric light. The College may congratulate itself on possessing a music school excellently equipped, convenient for situation, and thoroughly adapted for its purpose. Dr. John W. Ivimey is the music-master.

Prof. C. Sanford Terry has completed a new translation of J. N. Forkel's 'Johann Sebastian Bach,' the earliest monograph on the life and work of the master. An English version of the book, in which Charles Wesley took close interest, was published in 1820, and besides being long since unprocurable, is defective and unreliable. The new translation, copiously annotated, will contain a complete bibliography of Bach literature, an index to the publications of the old and new Bachgesellschaft, a catalogue of Bach's works chronologically arranged, and a similar arrangement of the Cantatas, with notes on their libretti. The work, which will be illustrated, will be published—but not immediately—by Messrs. Archibald Constable & Co.

The wounded soldiers in the Southwark Military Hospital, East Dulwich Grove, are showing marked appreciation of the Sunday Sacred Concerts given every fortnight under the auspices of the South London Christian Endeavour Union. Readers of the *Musical Times* who are willing to give their services occasionally in this effort to provide a pleasant hour of sacred music for the soldiers, should write to Mrs. Hart, 2, Thorncombe Road, S.E. 22.

The British Music Convention will be held at the Connaught Rooms, Great Queen Street, W.C.-2, on June 26 and 27. The secretaries are Mr. Herbert J. Brinsmead and Mr. Lionel Shenhstone, and the office address is 68, Tottenham Court Road, W.-1. Mr. J. A. Murdoch is the president.

The British Musicians' Pension Society appears to be making satisfactory progress. It was established early in 1909. The list of patrons includes many of the best known members of the profession. Full particulars can be obtained from the hon. secretary, Mr. Leonard W. Pinches, 21, Albert Embankment, S.E. 11.

Dr. H. Walford Davies is now a Major in the R.F.A., and has donned the khaki. His duties are mainly to do with musical organization.

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Heart-felt and soulful, tender and true;
It thrilled me with bliss, for I knew so well
That the soul of the song was you,
The soul of the song was you.

A thought came into my waiting mind,
Deep in conception, broad in view;
It set me apart from earth's common kind,
The soul of that thought was you,
The soul of that thought was you.

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I've a cottage in God's garden,
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THE ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.-1

INSTITUTED 1822.

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June 1918.